

Come my peo - ple come, come my peo - ple come  
 Come my peo - ple come, come my peo - ple come

Hide thyself as it were for a lit - tle mo - - - ment,  
 Hide thyself as it were for a lit - tle mo - - - ment,

un - til the in - dig - na - tion be o - - - ver - past. Come my  
 un - til the in - dig - na - tion be o - - - ver - past. Come my

*no 2nd.*

*pp*

*The Monthly musical record*

UNIVERSITY OF CHICAGO



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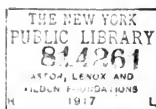


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## THE YEAR 1888.

THE past year has been remarkable for an unprecedented degree of musical productiveness, and much excellent work of a serious purpose has been done, as is best shown by Continental, particularly German, publishers' periodical lists. As a case in point, it may be stated that no less than fifty-seven large symphonic works have been sent into the Berlin Concerthaus in response to the offer of three prizes of £50, £25, £15 sterling, respectively. At the same time new works of first-rate importance have—at least as far as we are able to judge on the spot—been few and far between.

In opera, Edouard Lalo's *Roi d'Ys*, brought out at the Paris Académie—although composed very many years ago, or perhaps for that reason, since at that time melody was still considered essential to opera—was perhaps the most legitimate success. On the other hand, *La Dame de Monsereau*, by Gaston Salvayre, proved a dismal and expensive failure on the same stage, notwithstanding twelve gaily caparisoned horses included in the *cortège*. Another French composer, Benjamin Godard's *Jocelyn*, met with some favour at Brussels. Carl Maria von Weber's posthumous comic opera, *Drei Pintos*, completed by Gustav Mahler, was first produced at Leipzig, and subsequently on other German stages, with varying success; whilst a measure of public interest secured by Richard Wagner's *Die Feen*, brought out at Munich, seems mainly due to a magnificent *mise en scène*. The composer himself would probably have deprecated a public performance of this *pêché de jeunesse*. Other Continental *premieres* were: *Der Wilde Jäger*, by A. Schultze, at Brunswick; *Turandot*, by Theobald Rehbaum, at Berlin (a posthumous work, being the eighth opera composed to Schiller's poem, has been left by Adolf Jensen); *Faust*, by Zöllner, at Bonn; *Der Sturm*, by Anton Urspruch, at Frankfurt-on-the-Maine; *Dido*, by Otto Neitzel, at Weimar; *Im Namen des Gesetzes*, by Siegfried Ochs, at Hamburg; *Auf hohem Befehl*, by Carl Reinecke, at Leipzig; *Das Mädchen von Schilda*, by Alb. Förster, at Cassel; *Murillo*, by Ferdinand Langer, at Mannheim; *Die Königin von Leon*, by V. E. Becker, at Nuremberg; *Cleopatra*, by Freudenberg, at Augsburg; *Harold*, by Napravnik, Astor, by August Klughardt, *Salamella*, by

Reznicek, at Prague; *Urvasi*, by Kienzl, at Graz; *Per Svinaherde*, by Ivar Hallström, at Stockholm; *Aladdin*, by E. Horneman, at Copenhagen; *Katharine and Lambert*, by Van der Linden, at Amsterdam; *König Arpad*, by Verhey, at Rotterdam; *Nelly*, by Karl Bouman, at Dortrecht, &c. Out of the customary wholesale supply of ephemeral Italian opera, Alberto Franchetti's *Asrael*—produced for the first time at Reggio, and which seems to have a chance of being heard elsewhere—might be singled out, and, as a *rara avis*, an opera, *La Donna Bianca*, by a Portuguese composer, Alfredo Keil, given at Lisbon with success. Another series of the Bayreuth model performances of Wagnerian opera, *Die Meistersinger* and *Parsifal*, with complete artistic, and it is said financial success, might also find here a passing record.—By the side of such operatic activity on the Continent, and also in America, where Richard Wagner and modern German music is distinctly in the ascendant, the “Metropolis of the World” cuts a sorry figure indeed with a short round of hackneyed works undertaken by Mr. Augustus Harris at Covent Garden; whilst the English Carl Rosa Company confined its operations exclusively to apparently more appreciative provincial audiences, with the addition of Halévy's highly dramatic *Juive* to the *répertoire*. A Russian company which, after a successful *tournee* in the English provinces, brought out Rubinstein's *Demon* in the Russian tongue with an artistic *ensemble*, collapsed, after a few weeks' representations at the Jodrell Theatre, from want of adequate support, and a collection had to be made for the return of some of the poor singers to their Russian homes.—An interesting performance was that of G. Bizet's charming music to *L'Arlesienne*, given in its entirety with the drama at the Prince of Wales's Theatre.

The name of successful operettas brought out both here and abroad is legion, their popular success being in a great measure due as much to the *vis comica* of the respective librettists and performers, brilliant *mise en scène*, and a careful *ensemble* as to the music. That the interests of true comic opera suffer by this supremacy of the flimsier operetta is beyond doubt. As absolutely phenomenal “hits” in this line, reference should be made to B. C. Stephenson and Alfred Cellier's *Dorothy*, which, after 800

representations, bids fair to run for another 800 nights or more; and W. S. Gilbert and Arthur Sullivan's *Mikado*, being received with invariable favour wherever produced, both here and abroad. The most important novelty given in England last year, and which ranks above the ordinary operetta style, is *The Yeomen of the Guard*, by the last named gifted collaborator.

The oratorios, cantatas, and other large choral works performed for the first time abroad were: Vierling's *Constantin*, at Augsburg; August Klughardt's *Grablegung Christi*, at Dessau; Hermann Götz's posthumous *Es liegt so abendstill der See*, at Dresden; E. Rabich's *Martinswand*, at Apolda; *Winfried*, by Dr. C. Ad. Lorenz, at Stettin; Max Zenger's *Faust* music (1st part), at Königsberg; Reinhold Becker's Ballads, "Der Trompeter an der Katzbach" and *Waldromen*, at Berlin; "Deutsches Liederspiel," by Karl Zschneid, at Göttingen; Gounod's fourth *Mass*, at Reims; Gustave Charpentier's *Didon* (Prix de Rome, 1887); César Franck's *Psyché*; Auguste Chapuis's *Jardins d'Armide* (Prix Rossini, 1886); Augusta Holmés's *Lulus pro Patria*, at Paris; Emile Guinet's *Les Hymnes*, at Nantes; Edgar Tinel's *Saint François*, at Brussels; &c.—The most important native works of this description were, as usual, brought out at our provincial Festivals. They were: Dr. C. Hubert Parry's *Judith*; Dr. J. F. Bridge's *Callirhoe*, at Birmingham; F. H. Cowen's *Song of Thanksgiving*; and Dr. Langdon Colborn's *Samuel*, at Hereford; besides first performances in London of Dr. C. Villiers Stanford's *Elegiac Ode*; Hamish McCunn's ballad, *Lord Ullin's Daughter*; &c.

Apart from opera, Johannes Brahms continues to hold first rank among the composers of the day, the most important new work added to the musical literature during last year being his Concerto for violin, violoncello, and orchestra, introduced in London by Josef Joachim and Robert Hausmann after several performances by the same artists on the Continent. Sundry sets of vocal compositions since published included a book of eleven quaint and melodious *Zigeunerlieder* (gipsy songs) for vocal quartet and pianoforte accompaniment, introduced with marked success at the Monday and Saturday Popular Concerts, the advanced opus number, 103, showing no decadence in the composer's creative powers. Anton Dvorák, who ranks only second to Brahms, seems meantime to rest on his well-earned laurels.

Among the most prominent orchestral works heard abroad for the first time may be named: Georg Schumann's prize Symphony in B minor, a Symphonic Fantasia "Aus Italien," by Richard Strauss, and a Symphony (No. 2) in E flat, by Goldmark, at Berlin; a Symphony in C, Op. 40, by Felix Draeseke, ditto (No. 3), by F. Gernsheim, ditto in E, by Max Bruch, at Dresden; ditto in D, by Kleeman, at Münster; a Symphony (No. 4) in C minor, a Pianoforte Concerto, by Jadassohn, at Leipzig; a Symphony in E flat, by Robert Fuchs, at Vienna; an orchestral suite by Richard Heuberger, at Graz; a Symphony in C minor, by I. De Beliczay, at Carlsbad; "Wallenstein," a Trilogy, by Vincent d'Indy, "La Cinqtaine," a Symphony, by the brothers Hillemaier, a "Rapsodie Norvegienne," by E. Lalo, "Viviane," Poème Symphonique, and "La Tempête" (Shakespeare's *Tempest*), by E. Chausson, at Paris; a "Sinfonia-epitalama," by Giovanni Sgambati, at Turin; a Symphony (No. 5) in E minor, Op. 64, and an Overture-Fantasia, "Hamlet," by P. Tschaiowsky, and a "Suite Symphonique" (No. 2), by César Cui, at St. Petersburg; a Symphony, by Arthur Bird, at Copenhagen, &c.—Works of this class of British growth were: Dr. C.

Villiers Stanford's *Oedipus*, Prelude and Concert Overture, "Queen of the Seas"; Dr. A. C. Mackenzie's *Twelfth Night* Overture; F. H. Cowen's Symphony in F, No. 5; Henry Gadsby's "Festal Symphony" in D; J. F. Barnett's "Pastoral Suite"; Hamish McCunn's ballads, "The Ship of the Fiend," and "The Dowie Dens of Yarrow"; &c.

To the enormous mass of new chamber works, foreign and British, it is manifestly impossible to make here even cursory reference.

Our principal musical Institutions and Associations maintain pretty nearly the characteristics pointed out in our summary for 1887, with the exception of the "Royal Academy of Music," which is likely to derive considerable benefit from its connection with its new Principal, Dr. A. C. Mackenzie, successor to Sir George Macfarren; and the "Old Philharmonic Society"—conductor, F. H. Cowen—has likewise, under a distinctly progressive directorship, entered upon a new departure. Many new works were introduced and three famous foreign composers—Edward Grieg, P. Tschaiowsky, and Ch. M. Widor—were engaged to conduct their own works. Amongst these, the first-named in particular was received with extraordinary enthusiasm in the triple capacity of composer, conductor, and pianist; and a masterly performance of his chamber works at a special concert at St. James's Hall was one of the most memorable features of the musical year.—The Crystal Palace Concerts, under August Manns, however, still take the lead in the promotion of modern art, without distinction of nationality. Georg Henschel's "London Symphony Concerts," which have entered upon their third season, do likewise good work in that direction; whilst Beethoven and Wagner, and the first production of important native works, remain the chief features of the famous "Richter Concerts."—Our leading choral, "The Royal Albert Hall Society," has been honoured with the title "Royal Choral," conductor, John Barnby. Scarcely inferior in importance stand "Novello's Oratorio Concerts," under the *bâton* of Dr. A. C. Mackenzie; and the "Bach Choir" continues its earnest labours under Dr. C. Villiers Stanford, the revival of H. Purcell's opera, *Dido and Æneas*, being last year's most interesting achievement. Nor must the "Handel Society," conductor, F. A. W. Docker, and the great triennial "Handel Festival," given with more than usual success at the Crystal Palace, under August Manns' direction—be forgotten. Another time-honoured institution, the "Royal Society of Musicians," (of which George Handel was a member), celebrated its 150th anniversary by a performance of the *Messiah* in Westminster Abbey; whilst youthful energy is evidenced by the establishment of numerous—perhaps too numerous—choral and orchestral amateur societies in all directions. Among the latter the "Royal Amateur," conductor, George Mount, and "The Strolling Players," under Norfolk Megone, maintain, musically and socially, the foremost position. Periodical Promenade Concerts remain doubtful helps towards the culture of musical art.—In the provinces, Herr, now Sir, Charles Hallé's Orchestral and Chamber Concerts, and the Glasgow Concerts under August Manns, continue unrivalled, West and North respectively.—Messrs. Chapell & Co.'s "Monday and Saturday Popular Concerts" remain the most active enterprise for the cultivation of chamber music. A somewhat more modern spirit and a more frequent change of the chief performers would certainly heighten the charm of these concerts. Frau Norman-Néruda (now Lady Hallé) and Josef Joachim were first violins almost throughout, the subsidiary "strings" being in the hands of Louis Ries (who played second violin at the first concert in 1859, and ever since!),



Ludwig Straus, Holländer, Piatti, &c. The sensational event of the season was Frau Clara Schumann's *rentrée* for the pianoforte part. The other foremost pianists were: Miss Fanny Davies, Mlle. Janotha, Sir Charles Hallé, and Max Pauer (son and pupil of the distinguished London professor, Ernst Pauer), now Professor at the Conservatorium at Cologne, where his cycle of "Historical Recitals" has met with signal success.—The production of important novelties characterised, as heretofore, Sir Charles Hallé's and E. Dannreuther's interesting chamber concerts.

The most noteworthy "Artists' Concerts" were those given by two operatic stars, Christine Nilsson (farewell), and Adelina Patti, at the Royal Albert Hall; Mr. and Mrs. Henschel's Vocal Recitals; the "Heckmann" string quartet; E. Grieg's Chamber Concert; Pianoforte Recitals by Hans von Bülow (Beethoven cycle), Mr. and Madame Vladimir de Pachmann, Madame Sophie Menter, Madame Essipoff, and little Otto Hegner; concerts with orchestra of the violinists P. Sarasate, Ovide Musin, Waldemar Meyer, Theodore Werner; and *matinées* of the youthful violinist-pianist-composer, Juliette Folville, the violoncellist Hollmann, and of the contrabasso virtuoso Bottesini.

Our principal schools, next to the "Royal Academy" (numbering about 600 students) already referred to, the "Royal College of Music" (Sir George Grove, Principal, with about 300 students), and the "Guildhall School of Music" (Weist Hill, Principal), exhibit a steady development. Two important events in the still youthful history of the "Royal College" were the opening of the fine Alexandra House, containing also a Concert Hall, for the use of the students, and the presentation of the munificent gift of £30,000 by an amateur of the right sort, Mr. Samson Fox of Leeds, for a new Collegiate building. The "Guildhall School" is said to possess upwards of 3,000 pupils. Whether an annual addition of such a crowd—many of them only half-finished—students to the already over-stocked "musical market" is an un-mixed blessing is another question.

Our "obituary" is remarkable for an unusual number of eminent music publishers who were—happily at an advanced age—called to a better land.—Zénobie Rosellini, Cherubini's last surviving daughter, d. at Pisa, age 80; Henri Herz, pianist, composer, and pianoforte manufacturer, b. 1806 at Vienna, d. at Paris; Stephen Heller, composer and pianist, b. 1815 at Budapest, d. in Paris; Luigi Fioravanti, celebrated "buffo" of the old Italian stage, d. at Viterbo; Giuseppe Fancelli, d. at the age of 53; Eduard Marxsen, teacher of Johannes Brahms, d. at Altona, age 81; the violin-virtuoso, Jean Delphin Alard, b. 1815 at Bayonne, d. in Paris; Jean-Antoine-Denis Bord, pianoforte-maker, d. at the age of 75; Ciro Pinsuti, composer, b. 1829 at Sinalunga, d. at Florence; Charles Valentin Alkan Aîné, composer, d. at the age of 74 at Paris; Enrico Calzolari, tenor, b. at Parma, 1823; Walter Blache, pianist, b. 1842 at Birmingham, d. in London; Amalia Gualdi, contralto of old operatic memories, d. at Naples; Théophile Semet, composer of comic operas, b. 1824 at Lille, d. at Corbeil; Hélène Crossmond-Turner, vocalist, committed suicide in London; Henry Littleton, chief of the great publishing firm, Novello, Ewer, & Co., d. in London, age 66; Dr. Karl Riedel, founder of the famous "Kiedel" Choral Union, &c., at Leipzig, b. 1827 at Kronenberg; Lina Balfe, wife of the operatic composer, vocalist (Lina Roser), b. in Hungary, d. in London, age 80; Dr. Emil Naumann, composer, litterato, &c., b. 1827 at Berlin; Friedrich Wilhelm Gebhardt, tenor, b. 1804 at Duderstadt; J. C. Engel, proprietor of the "Kroll" Theatre at Berlin, where he died,

b. 1821 at Budapest; Gregory Lyschine, operatic composer, d. at the age of 34 at St. Petersburg; Isaak Strauss, conductor of dance music during the Empire at Paris, b. 1806 at Strassburg; Albert Parlow, celebrated military bandmaster, d. at Wiesbaden, age 66; Jean Vogt, pianist and composer, b. 1823 at Grossitz, d. at Eberswalde; William Chappell, of the celebrated publishing firm, Chappell & Co., and *litterato*, d. in London, age 81; Friedrich Wilhelm Jahns, compiler of the well-known "Weber" catalogue, &c., b. 1809 at Berlin, where he died; Blanche Cole, vocalist, b. 1851 at Portsmouth, d. in London; Tito Ricordi, the famous publisher of Milan, where he was born in 1811, and died; Gerard Brassin, vocalist, b. 1810 at Brühl; Mathilde Marlow, vocalist, b. about 1835, d. at Stuttgart; John Ella, founder of the "Musical Union," litterato, &c., b. 1802 at Thirsk, d. in London; Mme. Casimir, vocalist (Marie Dubois), b. 1803 in Paris; Antoine de Choudens, the Paris publisher of some of Berlioz, Reyher, Bizet, and Gounod's principal works; Frau Schott, vocalist, widow of the publisher Schott, d. at Brussels, age 67; Raymond Hirtel, senior of the firm Breitkopf & Hirtel at Leipzig, where he died, b. 1810; Christian Bernhard Klemm, publisher at Leipzig, age 75; A. M. Storch, composer, d. at Vienna, age 74; Vilma von Voggelhuber, vocalist, b. 1845 at Budapest, d. at Berlin; Thomas Klein, clarinet virtuoso, b. 1802 at Nürnberg, d. at Vienna; Henri Blaze de Bury, critic and *litterato*, b. 1813 at Avignon, d. at Paris; Oskar Bolck, composer, d. at Bremen, age 49; Franz Leideritz, conductor, d. in London, age 40; Wm. Fullerton, American composer; Jacob Dont, professor of the violin, b. 1815 at Vienna, where he died; Prof. Franz Götte, vocalist, b. 1814 at Neustadt-on-the-Ola, d. at Leipzig; Oluf Svendsen, flautist, b. 1832 at Christiania, d. in London; Edouard Alexandre, head of the "Alexandre Organs" factory, d. at the age of 64.

J. B. K.

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## MOZART'S PIANOFORTE SONATAS.

BY FR. NIECKS.

THE following remarks are occasioned by Messrs. Augener and Co.'s publication of an *édition de luxe* of Mozart's sonatas. Like the two volumes of Beethoven's sonatas which I commented upon fourteen months ago (November, 1887), the present volume, a companion volume to those two, is issued in three styles: in morocco, in cloth, and in paper covers—the binding of the first two being artistically decorated in gold and colours. Further features of the edition are an engraving of Tischbein's portrait of Mozart, a thematic index, the dates of composition, metronome marks, fingering (by the editor, Mr. E. Pauer), large and beautiful print, and excellent paper (even the ordinary paper of the paper-cover issue). In short, this is an edition which it is a pleasure to look at and to play from. As to the contents of the volume, they consist of twenty-two sonatas. This number is made up by including besides the twenty sonatas in general currency, the two sonatas which Mozart composed at the age of seven. The three sonatas here given in addition to the seventeen contained in the volume of Mozart's sonatas and fantasias in Breitkopf and Hirtel's complete edition of the master's works are the two-movement sonata in F major, 1; the sonata in B flat major, 2 (*Allegro, Andante, Minuetto, and Rondo*), and the sonata in F major, 3—compositions that may be characterised as doctored, being pieced together and partly arranged.

The first of the two movements of the F major sonata (in  $\frac{3}{4}$  time) is an arrangement of an *Allegro* from a sonata for piano and violin (No. 18 of Peters' edition, not in Breitkopf and Härtel's two volumes of piano and violin sonatas); and in the second movement a transposition from C to F major, with a somewhat different close and a few trifling and insignificant variations, of the Rondo from the easy sonata in C major of the year 1788. The Rondo, written in 1786, of the three-movement F major sonata in  $\frac{3}{4}$  time, does not belong to the first two movements, written in 1788; and for this reason these three movements, the two and the one, have been placed separately in the volume of shorter pieces for piano and violin in Breitkopf and Härtel's edition. The above-mentioned F flat major sonata consists of an *Allegro* and *Minuetto* of unknown date, and an *Andante* and *Rondo* which invite comparison with movements in the master's concertos. Mr. Pauer has done well to include these works; these old friends would have been missed in his volume by many. Moreover, the first two movements of the F major Sonata in  $\frac{3}{4}$  time are compositions of great value—this may be emphatically said of the *Allegro*—and as undoubted sonata-movements they ought not to be excluded from a collection of the master's sonatas.

Having described the appearance of the volume before us and enumerated its contents, I shall now ask the reader to consider with me the nature of the compositions which fill its pages. Leaving out of account the two innocent but in their way remarkable sonatas of 1763, and also the three doctored ones, we find that every one of the remaining seventeen consists of three movements. Of these three movements the first is generally a quick, the second a slow, and the third again a lively movement. But there are exceptions. The fourth, for instance, of the six sonatas of 1777—it is in E flat major—begins with an *Adagio* followed by two minuetts and an *Allegro*; the sixth, in D major,  $\frac{3}{4}$ , closes with a *Tema con variazioni* after an *Allegro* and *Rondeau en Polonoise (andante)*; and the sonata in A major,  $\frac{3}{4}$ , of 1779, has this sequence: *Andante grazioso con variazioni*, *Minuetto*, and *Allegretto (alla Turca)*. The first movement is, as a rule, the most important one. The slow movement distinguishes itself always by a *cantabile* character, the *cantilena* being lavishly and affectionately adorned with elegant *fioriture*. For the last movement Mozart preferred a rondo, but whether in this form or not, it is generally cheerful and light. As an exception with regard to cheerfulness and lightness, I may mention the *Allegro assai* of the sonata in C minor, of 1784, a third movement of much greater seriousness and weight than usual. A *Tema con variazioni* as a third movement I have already mentioned in connection with the sixth sonata of 1777. We need not go far in search of third movements which are not rondos: the first two sonatas in the volume furnish two examples in the first-movement form. Another example is to be found in the F major Sonata,  $\frac{3}{4}$ , of 1779. But, as was the fashion in those days, they are cheerful and light. The composers then no doubt thought that after the intellectual strain of the first movement and the emotional strain of the second, the hearer stood in need of some relaxation. Our modern masters do not trouble themselves with such humane considerations. By the way, it is this almost invariable gaiety and the frequent occurrence of the rondo-form in the concluding movements of larger instrumental works which has sometimes misled people into thinking that a rondo must be a cheerful piece, and that a cheerful piece, irrespective of its form, may be called a rondo.

Mozart is a prominent figure among those who deve-

loped the sonata-form. He did not originate any of its main constituents, but he extended and improved many. His chief merit, however, lies in that he drew, so to speak, with firmness and clearness the ground-plan of the sonata. We might also say that he was the architect who completed the edifice which had been building so long. And this we may say with a full knowledge and appreciation of the widening and deepening of the form through Beethoven, who poured into it his grand thoughts and emotions till at last it could yield no longer and burst. Mozart is the master of form *par excellence*. In some respects his form may seem to us too definite, too obvious. But let us not visit upon him the sins of his imitators and call him a formalist. We hear much in praise of the beautiful symmetry of the master's forms, but far too little of their plasticity and his inexhaustible resource in varying them within certain limits. To wonder and admire we have only to divest ourselves of our prejudices (the outcome of present habitudes and past abuses), and to examine minutely and lovingly his works.

Most of Mozart's sonatas are occasional compositions. Such a declaration would in the case of almost any other composer be tantamount to a condemnation. It is not so with Mozart, whose easy productivity remains up to the present day unparalleled. For we have to remember not only that he wrote quickly, but also that whatever he wrote came from his pen in irreproachable shape. The form of Mozart's sonatas, although not always equally interesting and beautiful, is, with hardly any exception, above criticism. But what about the contents? Well, that leaves occasionally, perhaps not unfrequently, something to be desired if we wish for more than agreeable entertainment; if instead of a caressing of the superficies we long for a stirring of the innermost depths of our being. But Mozart always pleases. He cannot help it. It is his nature. The ingenuous, light-hearted, good-humoured, generous, easy-going, loving and lovable Mozart manifests himself in every composition. He was not, like Beethoven, a man of sublime thoughts and grand passions. His instrumental music proves this, and his vocal music does so likewise; although in writing vocal music a composer may be induced by the words to simulate what is not in him, whereas in writing absolute music he necessarily reflects his very self. And of Mozart's instrumental music in general, and his sonatas, in particular, we may say that, as regards their intellectual and emotional contents, they contain infinitely much that charms and nothing at all that overwhelms.

Wagner, who calls Mozart "full and fond of song" (*der gesangreiche und gesangsfrohe*), remarks, in speaking of his symphonies, that he breathed into his instruments the longing breath of the human voice, to which his genius inclined with especial predilection. And this is true of the piano as well as of the orchestral instruments. The abundant flow of melody in Mozart's works has that sympathetic ring, that sweet persuasion, and that speaking expressiveness, characteristic of the perfect human voice. In hearing Mozart's works we are unconsciously affected by the similitude, and a little attention suffices to make us also conscious of it. Mozart is of course not the only composer who possesses this precious quality. But who else possesses it in the same measure? What, however, gives real, inestimable value to this quality is its naturalness, purity, gracefulness, gaiety, tenderness, beauty, and youthfulness. To be sure, there occur now and then in Mozart's sonatas, as in all his instrumental works, transitional and closing passages which are mere sonorous platitudes, phrases rather than thoughts;

but although these seem to us of the present day weak points in otherwise admirable compositions, they are not of a kind and an extent—or are so only rarely—to spoil wholly, or indeed damage seriously, the *tout ensemble*. ]

Men of the stamp of Mozart and Raphael are more difficult to characterise than men of the stamp of Beethoven and Michael Angelo. The angles and roughnesses of the latter make it easy to get a firm grip of them, the roundness and smoothness of the former are apt to elude our grasp. A just idea of the composer Mozart can only be obtained by an impression of the totality of his artistic character. But a description is necessarily an enumeration of separate points and phases. In short, Mozart must be felt, he cannot be explained. For this reason I have written more than one of the preceding remarks with fear. Unless they are read in the light of the whole discussion misunderstanding seems unavoidable, and even if thus read the danger is great. I shall, therefore, proceed carefully, keeping this danger constantly in my mind.

Louis Köhler, a good and thoughtful musician, said of Haydn's sonatas that they "are in part antiquated, but yet contain much wholesome, artistic, and poetic music in a technical style which, notwithstanding its unaffected simplicity, provides good practice . . . Some of his sonatas have often only the appearance of not being worth playing: they will prove themselves, if rendered fluently, neatly, and good-humouredly, as charming as, for instance, his quartets, favourites of everybody." The following remarks of Köhler's will show why I quoted the foregoing. "To Mozart's sonatas applies on the whole what we have said about Haydn's, and which is also applicable to Clementi's. They are master-works of a youthful stage of art-development, but compared with Beethoven's pregnant sonatas only a playing with tones full of genius and character, with which, as is well known, Beethoven too (in the first sonatas *à la Mozart*) began in order to develop gradually into the real 'Beethoven.' But these works by Haydn and Mozart in an intelligent selection of whole sonatas or only of separate sonata movements are suitable to pianists with youthful heads, for they are immediately intelligible to them. Where they appear dull, the cause may be, on the one hand, that they are no longer fresh in the musical spirit of to-day, or, on the other hand, as is often the case, that the bored modern player and hearer are no longer susceptible to such simplicity because too much piquant modish music (which no one can altogether avoid) has exercised its influence. At any rate, these sonatas have a claim to be partly seriously practised, and partly frequently played over. In rendering them, lightness, delicacy, and lucidity, together with lively expression, should be insisted upon, especially as it is music of the past, which stands doubly in need of a beautiful performance, in order to be re-animated and to exercise the charm of its quiet poetry of feeling on the hearer." There are excellent points in these remarks, and none are more so than his recipe for a good performance of Mozart's sonatas: lightness, delicacy, and lucidity (to which, however, might be added smoothness and "cantability"); and the characterisation of them: their quiet poetry of feeling. But I quoted the remarks less for their excellent points than for the things which I consider the reverse of excellent. In fact, I quoted them to have an opportunity of denouncing these latter, and in doing so denouncing some of the very widely prevailing prejudices of our time. First of all I protest against the designation of Mozart's sonatas as music of the past. How indeed can this be the case if they are capable of exercising the

charm of their quiet poetry of feeling on the hearer! That they are somewhat out of fashion because players do not render them as they ought to be rendered, and hearers have vitiated their taste by too liberal indulgence in strongly-seasoned diet, does not make them music of the past. And then let me ask, Do works of art intelligible to young minds thereby become forthwith fit only for such? A great part of the best in literature and art has to be put aside by grown-up people as childish if this doctrine is accepted. But who could accept it? Not he who looks at it in the light of day. Its monstrosity is too conspicuous. Then there is the condescending remark about the youthful stage of the art-development. Here we are face to face with one of the worst and most common prejudices: the belief that a development is an all-round improvement, a state in all respects superior to the preceding one. But let me once more ask you a question. Do not the works of Beethoven's earlier periods contain beauties which his later works lack? Now it is just the same with Mozart in regard to his successor: he has beauties of his own. We may grant that there are things in Mozart's sonatas which were of his time but not of all time, we may grant that Beethoven welded into a more perfect union the parts of a form which Mozart had finally fixed and distinctly marked; we may grant that some of the sonatas, which he for the most part wrote for his lady pupils and of course not without regard to their capacities, are in no wise sublime productions. But while we may grant all this and much more, there remains this—that not even the meanness of his sonatas is without its beauties, and that the best of them ought to be ranked high among the *chefs-d'œuvre* of the pianoforte literature. Let me only mention a few: the C minor Sonata to which is prefixed the *Fantasia*, the grandest, strongest, and most passionate of them all; the lovely B flat major one ( $\frac{1}{2}$ , of 1779), the not less lovely F major one ( $\frac{3}{4}$ , of the same year); the joyous D major one ( $\frac{1}{2}$ , of 1778); and the equally clever and delightful first movement of the F major one ( $\frac{1}{2}$ , of 1788). I should like to speak in detail of these and other works, noting their peculiarities of form, and pointing out the qualities of their subject-matter. This, however, I must leave for a future time, and content myself on this occasion with a few additional general remarks. One notable fact in connection with the form of Mozart's sonatas is that in the first-movement form pieces the composer often introduces instead of a genuine working-out section (free-fantasia) an episodic, more or less merely transitional passage with very slight or no reference to the matter of the exposition. Some real working-out sections are again so unimportant as scarcely to deserve the name. The most developed one is that of the F major Sonata ( $\frac{1}{2}$ , of 1778); less developed are those of the B flat major ( $\frac{1}{2}$ , 1779) and F major ( $\frac{3}{4}$ , 1779; first and third movement) Sonatas. As a rule Mozart's movements are not so much evolutions out of a limited amount of subject-matter as additions and joinings together of rich varieties of cognate thought. Note well the emphatic "cognate," and do not forget the perfect symmetry of the multiplicity of members and their admirable articulation. Whilst taking exception to the blame we may subscribe to all the praise given by the contemporary composer Carl Dittersdorf (1739-1799): "Mozart," he says in his autobiography, "is indisputably one of the greatest original geniuses, and hitherto I have not known a composer who possesses such an astonishing wealth of thoughts; I wish he were not so lavish with them. He does not allow the hearer time to take breath; for scarcely has one begun to meditate on a beautiful thought than already another magnificent one presents itself and

supplants the preceding one, and so it goes on and on, till at last we cannot keep any of these beauties in our memory." Since then our memories have been strengthened and our capacities of mental digestion largely increased. But now as a parting sentiment take this: Mozart's sonatas are an excellent school for young pianists, and not only for young ones; but they are also things of beauty which to all healthy and normally-constituted human beings must be a joy for ever.

### HENSELT AS A TEACHER.

THE interesting portrait sketches of La Mara have given us the outline of Henselt's life as a pianist and composer, but outside of Russia there is little known of him as a teacher. And yet it is in teaching that he has merged both artist and composer during the last forty years; and he has thrown himself into this task with all the ardour and strength of will of one who never did anything by halves. I have seen the programme of the concert given by him when he first arrived in St. Petersburg. It was a brilliant success, and the musical agencies offered him three or four times as much if he would give another, but he turned his back then and for ever on the career of public playing. In vain did his wife, a gifted and charming woman, who had sacrificed much for him, and had loved to dream of his triumphs, urge him with tears (as she herself told me), but he replied, "You wish for my death if you wish me to play in public. I shall bleed at every pore if I do. God helped me through that night, but I shall never risk it again." That night placed Henselt in St. Petersburg in a position which he has ever since retained. He took pupils, and from the outset asked and obtained five roubles an hour—a sum which in those days would be about equivalent to 30s. or 40s. of our present money. Like many other gifted men, he lacked the gift of clearly expressing what he wished; but he had the art of suggestiveness, of stimulation, to an extraordinary degree; and as the years rolled on, the teachers who had studied with him found that there were certain principles or doctrines invariably present in his playing and teaching. These gradually passed into dogma. It was a case of theory deduced from practice, grammatical rules evolved from already existing speech. But the master has not crystallised into a petrification; he is a living and growing organism, and one of the difficulties of being in his school is that he from year to year changes the fingering of pieces which have been long circulating with his fingering in the various musical schools in Russia. One may have worked long and patiently over a technical difficulty, and apparently mastered it; but the master's mind is always active in every direction. Ever seeking how to attain absolute perfection, he hits on a fingering which, with rare, very rare exceptions, gives to him or her who masters it the power of as nearly as possible approaching ideal execution of the passage in question.

BETTINA WALKER.

### OUR MUSIC PAGES.

WE give this month the instrumental prelude, a recitative, and a vocal solo, from Cornelius Gurlitt's *The Flood*, of which further particulars will be found in our Review columns on page 8.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

December, 1888.

HAYDN'S *Creation* was performed at the seventh Gewandhaus concert. In a few years' time this masterpiece will be a century old, yet its popularity remains unabated. At the final rehearsal, as well as at the concert itself, every seat was occupied, and the audience was most enthusiastic.

After Handel had written his undying oratorios, there was a dearth of works of this class till Haydn took up the pen, and wrote oratorios which are as noble, profound, and popular, as those of his great predecessor, and which excite in us now-a-days the same deep impressions as they must have produced when they were first heard. Unless we are very much mistaken, they have still a long life before them, to delight, refresh, and solace future generations! Since Haydn's time, Mendelssohn has been the only composer who has succeeded in creating grand oratorios which have attained world-wide popularity. Many others have been written, but none have obtained more than a *succès d'estime*. Of living writers, Max Bruch alone (notably in his *Odysseus*) has risen to the first rank as a choral composer. But to return to the performance under notice. The soloists were Fraulein Herzog, Herr Vogl the famous Munich tenor, and Herr Schelper, our popular local baritone. Their performances were worthy of almost unqualified praise. The gentlemen, who were suffering from slight indisposition at the commencement, warmed to their task as the oratorio proceeded, and sang some of their numbers most admirably. Fraulein Herzog was in splendid voice, and the chorus and orchestra were well up to their work.

The eighth concert opened with the rarely-heard symphony in D of C. P. E. Bach; a delightful little work, which shows the composer striving to find the symphonic form, which was to be later established by Haydn. The symphony was followed by an air from Mozart's *Il Re Pastore*, sung by Fraulein Leisinger, of Berlin, who is a very talented vocalist with a fine voice and good style, which quite accounted for the hearty applause she evoked. Next, Herr Petri played Rode's Concerto in D, an antiquated work in all but its graceful finale. Notwithstanding this defect in the piece, Herr Petri was well received, and several times recalled after his performance, later on, of Reinecke's Suite, Op. 153. We cordially endorse the public verdict upon Petri's playing. It is very sympathetic, and entirely free from affectation. His *technique* is perfect, and his intonation the purest imaginable. In the first movement of Rode's Concerto, a failure of memory on the part of the soloist somewhat marred the effect; but Herr Petri, as well as the orchestra, came out of the dilemma with astonishing dexterity. One of the Leipzig critics in his report remarked that the accompaniments to the concerto were not correct! This severe gentleman did not notice that a failure of memory was the fault. Fraulein Leisinger gave great satisfaction to the audience in her singing of Lieder by Lassen, Schumann, and Rubinstein. The novelty at this concert was a "Passacaglia" for orchestra, by Rheinberger. The directorate, as usual, are very desirous of introducing novelties, and deserve our best thanks for bringing forward this newest work of Rheinberger. Beethoven's *Leonora* Overture, No. 3, brought the concert to a close.

The ninth Gewandhaus concert took place on the 6th of December, when another novelty was included in the

scheme. This time it was a symphony in C minor by Jadasohn. All who take an interest in the musical world of Leipzig will be glad to know that such a master as Jadasohn resides here. The symphony is one of his best compositions. It is noble and serious in ideas, clear in form, and excellently scored. The work made a decided hit. If one of the movements is better than the others, it is the first, decidedly. The other orchestral work of the evening was Schumann's *Genoëva* Overture. Fräulein Spies, who is ever welcome, was the vocalist, and introduced a novelty in the shape of Robert Volkmann's "An die Nacht," a spirited and homogeneous, though somewhat harsh composition. It is declamatory throughout, lacking melodic charm, and accordingly proved not very acceptable. The audience was much better pleased with Gluck's "Blüthenmai" and the songs by Schubert, Buononcini, and Schumann, which Fräulein Spies contributed later on. We did not know the encore song which was given in response to the applause. Another interesting item at this concert was an adagio for flute, with orchestral accompaniment, composed by Frederick the Great, which was excellently played by Herr Barge, of our orchestra. This composition is somewhat old-fashioned, though not without taste and feeling.

The third Concert of Chamber Music (Herren Brodsky, Novack, Becker, and Klengel) opened with the quartet in E minor by Tschaiakowsky. The work of this highly-gifted but highly-overrated composer did not please us, by reason of the scantiness of its ideas and the incoherency of its form. The other works performed were the Trio in D minor by Mendelssohn, in which the pianoforte part was excellently played by Frau Margarethe Stern, and the Quartet, Op. 59, in C, by Beethoven. Both the quartets received a fine interpretation, the last more especially so. At the fourth Chamber Concert, on Dec. 1, a piano quartet by Theodor Kirchner was the novelty. It was played by Prof. Dr. Keinecke, Herren Petri, Unkenstein, and Schröder. The work achieved only a *succès d'estime*. Kirchner, who has devoted most of a long life to writing short compositions for the pianoforte (many of them no doubt very charming), can hardly expect to be suddenly endowed in his later years with the power to write chamber works in the larger forms. This branch of art must be studied and learned, and is more difficult than writing hundreds of little pianoforte pieces, though they be ever so fine and spirited. The really great composers of all times were not satisfied with such work. The string quartet (Petri, von Dameck, Unkenstein, and Schröder) played a quartet by Haydn in G minor and the F major one of Robert Schumann. Both were charmingly rendered, and very well received by the audience.

We have, lastly, to mention an excellent performance of Brahms' *Requiem*, given at St. Peter's Church, under the direction of Prof. Dr. Hermann Kretschmar. Though the soloists were not quite first-rate, chorus and orchestra were admirable.

## MUSIC IN VIENNA.

December, 1888.

SO far none of the novelties promised at the Imperial Opera—to which are now added Jonciere's *Johann von Lothringen* and Massenot's *Munon*—have made their appearance, the *première* of Weber's posthumous *Drei Pintos*, fixed for this month, having been postponed to a later date. *En revanche* we had the revival of Lortzing's *Wildschütz*, succeeding that of the same composer's *Csar und Zimmermann* and *Waffenschmidt*. *Der Wildschütz*, which had not been heard for twenty-eight years, proved

a happy contrast to the Wagner cycle which has just been given, including the master's ten operas from *Rienzi* to *Götterdämmerung*, and was performed with artistic finish under Director Jahn's masterly conductorship, with Fräulein Renard, Forster, and Baier, and Herren Schröder, Sommer, and Mayerhofer, in the chief rôles. The first-named lady—like Materna, a native of Styria—whose mezzo-soprano is especially sympathetic in the lower registers, fully maintains the favourable opinion gained, and promises still more for the future. Frau Pauline Luca likewise received a series of ovations as Carmen, her favourite part, which is as fresh and life-like as ever. But is this her favourite part? or her Katharine in H. Götz's *Taming of a Shrew*? or her Mrs. Ford in Nicolai's *Merry Wives*?—being absolutely unrivalled in all. Our *habitués* think already, with something akin to dismay, of the (not far-distant) period when she will brighten our stage no more. No wonder, therefore, that this great artist succeeded in filling the large hall of the "Musikverein" with her own concert on behalf of the poor at Ischl, with the co-operation of the baritone Forstén, the pianist Paderewski, the violin virtuoso Marcello Rossi, &c., under the direction of Prof. Joseph Hellmesberger. Great expectations are raised by the reports concerning the newly-discovered tenor Alberti, a novice of the Prague Theatre, who is said to have already had an offer of £2,250, and all expenses paid, for thirty representations from an American impresario! He is to make his *début* here next January. *Qui vivra verra*. The contract with Frau Louise Kaulich, who in 1887 celebrated her thousandth appearance as Fides in *The Prophet* on the Imperial stage since 1878, has been renewed for five years. This artist, and our excellent Fräulein Lola Beeth, of the same theatre, did not think it *infra dig.* to undertake the small parts of the fairies in a concert performance of Mendelssohn's *Midsummer Night's Dream* music. Mention should be made here of a "Lieder" evening given on behalf of the Press and Literary "Concordia" Union, with the generous assistance of the *élite* of the artists of the Imperial Opera, without a single disappointment through "indisposition." The exquisite rendering of songs by Mozart, Löwe, Schubert, Schumann, Brahms, Rubinstein, Nicolai, Jahn, Hildach, &c., contributed by Mesdames Lehmann, Papier, Schlager, Lola Beeth, Herren Walter, Winkelmann, Reichmann, &c., constituted an artistic "treat" of the highest order; a comic "Vogel-Terzett" (Birds' Trio) for female voices by Taubert causing, *inter alia*, much merriment. Herren Rosé and Ferdinand Hellmesberger added some skilful *soli* on the violin and violoncello respectively, and Prof. Joseph Hellmesberger conducted this brilliant entertainment.

Frau Materna will open a cycle of eight concerts at Brussels in January, for which she is said to receive 10,000 francs—a moderate sum for so great an artist.

The increasing supply of operettas received another addition in C. M. Ziehrer's *Ein Deutschmeister*, brought out with marked favour at the Carl Theater. At the same time the veteran F. Suppé's *Die Jungfrau nach dem Glück*, a "trump card" at the same house, has already been acquired for St. Petersburg, Dresden, Hanover, Magdeburg, Prague, &c., and may thus prove a successful "chase after Fortune" to the respective *impresari*. Operetta composers are decidedly in the ascendant. When Johann Strauss conducted his *Fledermaus* at Prague, the vocalist Herr Eisenstein cleverly pointed the toast of his Drinking Song at "the majesty of music and its famous master Johann Strauss," whereupon the audience rose *en masse*, breaking forth into an enthusiastic "Hoch!" accompanied by an orchestral fanfare, and after endless recalls the composer was presented with a huge

laurel wreath bearing the inscription: "Demgenialen Meister das deutsche Landestheater." His new waltz "Sinnen und Minnen" was encored three times upon its recent first performance by his brother Eduard's celebrated orchestra, and he has accepted an invitation to conduct one of his waltzes to be sung by the "Männergesangsverein." Another prominent vocal union of male voices, our "Schubertbund," has celebrated the twenty-fifth anniversary of its existence with a grand concert under the direction of Herren Franz Mair and Ernst Schmid, its original and intelligent conductors, with the assistance of the incomparable "Liedersänger" Gustav Walter, his clever daughter Minna, the pianist Lahor, and the excellent orchestra of the Bund, which made a special mark with the composer's "Deutsche Tänze," effectively scored by Johann Herbeck. A silver goblet was received from the Choral Union at Linz, and a laurel wreath from the famous "Männergesangsverein" at Cologne, in addition to congratulatory telegrams from many German and foreign parts. The Berlin message ran as follows: "The Berlin 'Liederkränz' greets the 'Schubertbund' as a safeguard of German song as well as of German unity and brotherhood among the songsters of the Fatherland." Princess Mary of Hanover, and numerous other notabilities—social, literary, and artistic—attended this enjoyable gathering.

The "Philharmonics" gave a concert in celebration of the Francis-Joseph Jubilee, including Haydn's variations on the Austrian Hymn played by all the "strings," Beethoven's Ninth Symphony, and R. Wagner's "Huldigungsmarsch;" and at another of their concerts the pianist Bernhard Stavenhagen obtained a genuine success by a dignified rendering, especially in the first movement, of Beethoven's c minor Concerto. At the "Gesellschaft der Musikfreunde" according to my communication last month, Händel's *Theodora* was given for the first time here, but, it must be owned, did not prove quite so attractive as Sardou's, with Sarah Bernhardt, at the Theatre "An der Wien";—Händel's florid style of vocal solo-writing not being to the taste of the present generation of our amateurs, nurtured in a more modern mode of dramatic expression. Moreover, the length of the work (which, notwithstanding numerous cuts, lasted from 12.30 a.m. until 3 p.m.) ill accords with the material requirements of our early diners, who found themselves much in the position of a listener at a not altogether sympathetic afternoon concert at St. James's Hall, with the tempting odours from Spiers & Pond's establishment rising from below. Oratorios should here always be given in the evening. The performance was excellent in the choral department, supplied by the "Singverein;" and in the solo parts filled by Frauen Materna and Papier, but less so in the case of our Wagner tenor *par excellence* Herr Winkelmann, some of the airs and the "Venus" chorus meeting with special recognition. A word of notice might be given to youthful and winsome Miss Nikita, well known in England, who proved herself an accomplished and versatile vocalist, and whose voice seemed richer than last year, perhaps owing to the smaller space of the "Salle Bösendorfer," where her concert took place, the air "O luce di quell'anima," from *Linda*, and Eckert's "Echo Song" being her chief successes.

In confirmation of my recent remarks respecting the excellence of our vocal schools, Fräulein Gabriele Tobis, pupil of Frau Granichstaden, has become a favourite on the Frankfort stage; and Fräulein Elsa van Haag and Cornelia Gabos, pupils of Herr von Rokitsansky and of Fräulein Bianchi, made very successful *débuts* at Schwerin and Budapest respectively.

The eminent pianist Alfred Grünfeld has started on a

three months' tour to Scandinavia, being engaged for no less than twenty-two Symphony Concerts in Germany; and the successful "First Austrian Ladies' Quartet" (vocal) of Fräulein Tschampa is travelling through Germany, Holland, and Switzerland to Russia.

With regret I have to announce the death of Jacob Dont, born in this city on the 2nd of March, 1815, distinguished professor of the violin, author of a celebrated "Gradus ad Parnassum," pupil and successor at our Conservatorium of the famous Josef Böhm (teacher of Josef Joachim, and of many illustrious violinists of the day), and for over fifty years member of the famous "Imperial Chapel" and numerous musical associations. His sterling qualities procured him the title of the "Blücher of Music" in Daghofer's artists' portrait-gallery.

## Reviews.

*The Flood. A Reading in Church Recitation and Chorus, with Organ or Pianoforte Accompaniment. The Words selected by J. POWELL METCALFE, M.A. The Music by CORNELIUS GURLITT. (Edition No. 9.130; net, 2s. 6d.) London: Augener & Co.*

THE above title will give the reader some notion of the character of the work before us. A clearer notion, however, may be obtained by a perusal of Mr. Metcalfe's preface, in which he explains the object which the authors had in view. "This work," he writes, "endeavours to meet a want, very generally felt, of musical setting of Scripture story, illustrated by the words of Scripture, within the powers of the ordinary choir to render, and of the common congregation to comprehend—setting, alike removed on the one hand from the great oratorio, with its orchestration, solos, and intricate choruses, and on the other from the hymnal oratorio or service of song, written down to inefficiency too low to be either moving or interpretative. One special feature of the work may be pointed out: the narrative may be either recited musically, or—where a reader of due powers is at hand—it may be distinctly and deliberately read." The work is divided into three parts, respectively entitled: *The Ark*; *The Raven and the Dove*; and *The Rainbow*. Each part consists of seven numbers: Part I. of a chorus (preceded by an instrumental prologue), recitative, bass solo, recitative, chorus, recitative, and alto solo; Part II. of a chorus, recitative, chorus, recitative, chorus, recitative, and chorus; and Part III. of a chorus, recitative, chorus, recitative, soprano solo, and two choruses. As to the solos they are not obligatory; they may also be sung by the choir. The words are selected from Genesis, Ecclesiasticus, Isaiah, Ezekiel, Job, Jeremiah, Malachi, and the Psalms. We think that Herr Gurlitt has perfectly succeeded in what he undertook to do. *The Flood* is a work less complicated than a great oratorio and more interesting than a hymnal oratorio, which, while easily intelligible and not difficult to perform, contains nothing that could offend the taste of artistically cultured people. Indeed, it is a work which will be heard by all with pleasure: on the one hand, because the composer does not write down to his audience; and, on the other hand, because he writes with ability. A special word of praise has in the first place to be given to Herr Gurlitt for the excellent economy of the whole. Monotony is cleverly avoided by the alternate utilisation of various technical and executive resources. The forms are for the most part concise, but now and then extended. The style is,

as a rule, homophonic, but in two instances polyphonic. The accompaniment is generally simple, but sometimes florid. And, lastly, there is the change from one to the other of the following constituents: instrumental, symphony, recitative, vocal solo, and chorus; this last varying as male, female, and mixed chorus. To illustrate our remarks on Herr Gurliitt's music we shall give a few specimens in our Music Pages: the instrumental prelude, a recitative, a vocal solo, and part of a chorus (the vocal solo, however, has to stand over till next month). The illustration is of course very inadequate, especially as regards the choral matter; but the limits of the space at our disposal do not allow us to do more. In the sequel of the chorus of which we give the first part, the male voices take up the words when the female voices cease; subsequently these latter resume again the first words and notes, and soon after all join together. Other choruses are of a more vigorous and manly type, and with them may be classed the two fugues—No. 7 in Part I. ("That they may show how true the Lord my strength is"), and the conclusion of No. 5 in Part II. ("Blessed are they that dwell in Thy house"). Herr Gurliitt will shortly bring his pleasing and effective work to a hearing in the principal church at Hamburg. We have no doubt that we shall have soon and frequently performances in the churches of our own country; for the authors not merely endeavoured to meet, but actually have met, and have met most successfully, a want generally felt.

*Suite* (No. 3, A minor) for Violin and Pianoforte. Op. 25. By GUSTAV JENSEN. (Edition No. 8,680; net, 2s. 6d.) London: Augener & Co.

FOR the benefit of those who do not pay due attention to, or are not good at remembering, Christian names, we may remark that the composer of this suite is not the Jensen (Adolph Jensen) famous for his charming songs and piano pieces, who died at Baden-Baden in 1879, but his brother, the Jensen (Gustav Jensen) favourably known by his chamber music, *sinfonietta*, &c., who is living at Cologne as professor of counterpoint at the Conservatorium. As to Herr Gustav Jensen's Op. 25, we recommend it most heartily and emphatically, and do so without hesitation, as we are convinced that no one who gets the work will blame us for the advice we have given. The Suite opens with a grand impassioned *Prelude* (*Grave non lento*) with a flavour of J. S. Bach about it. The second piece, a robust *Allegro* in  $\frac{4}{4}$  time, leaves us for a little, but not for long, in doubt whether the composer's intention had not been to write a *Suite à l'antique*. In the suave, insinuating *Barcarola* we find ourselves, however, immersed in modernism. Then comes the last piece, a *Tema con variazioni*, which has quite turned our head: both theme and variations are original in conception, and such is the mad life that whirls through them that no one can help being taken off his feet. Once more, Gustav Jensen's Suite, Op. 25, is a notable composition, distinguished as well by excellent workmanship as by interesting invention.

*Musik zu einem Ritterballet* (Music for a Ballet of Knights). Composed by L. VAN BEETHOVEN, and arranged for the Pianoforte by E. PAUER. (Edition No. 8,041; net, 1s.) London: Augener & Co.

THE Gotha *Theater-Kalender* of 1792 contains the following extract from a letter from Bonn:—"On Carnival Sunday the nobility here performed a ballet in old German costume. The inventor of it, His Excellency

Count von Waldstein, whom the composition of the dance and the music does much credit, had in view the chief dispositions of our ancestors—namely, their propensities to war, hunting, love, and drinking." The performance of the ballet took place at Bonn on March 6, 1791, the music being written in 1790-91, not, however, by Count von Waldstein, but by Beethoven. The music was recently, and for the first time, published (in full score) in a supplementary volume of Breitkopf and Hartel's complete edition of the master's works. Admirers of Beethoven will thank Mr. Pauer for having transcribed these eight orchestral pieces—March, German Song, Hunting Song, Romance, War Song, Drinking Song, German Dance, and Coda—which, although they have none of the grand characteristics of Beethoven about them, are not only valuable as biographical documents, but also enjoyable as music, their genuineness, soundness, appropriateness, and prettiness being as undeniable as their great simplicity.

*Symphonies* (G minor and E flat major). By W. A. MOZART. Arranged for the Pianoforte by MAX PAUER. (Edition No. 8,260*b*, *c*; net, 1s. each.) London: Augener & Co.

MOZART has composed more than one symphony in G minor and E flat major, but those under consideration are the G minor and the E flat major symphony. After saying this, it is superfluous to add that they are those which are entered in Köchel's Chronological List of the master's works as Nos. 550 and 543. With the C major (the Jupiter) symphony these two symphonies form the triad of Mozart's greatest orchestral achievements. And *mirabile dictu*, they were composed in the short space of one month and a half. A more marvellous feat is hardly on record in the history of music or of any other arts. Mozart makes such excellent use of the several instruments and individualises them to such a degree that of course much of the beauty of his orchestral compositions is lost in transcribing them for the piano. But enough of their beauty is left to make the playing of well-conditioned transcriptions, such as these before us, delightful. For, charming colourist though he was, he was not a mere colourist, like many of his successors, but was, if anything, even superior as a master of design and form. Now, the form remains untouched in a transcription, and the design can, to a large extent, at least in its main features, be preserved.

*Estera Gavotte*, for the Pianoforte. By MARIE WURM. London: Augener & Co.

MISS WURM's composition is not in the old style, it breathes the modern spirit. But a word or two has to be said about its nature and constitution. First we have a graceful gavotte (three parts, the third repeating the first), then, as a middle section, a contrasting musette (*i.e.*, a bagpipe piece), and after that a repetition of the first section with a *coda*. And now, wishing it "Good speed," we will take leave of the *Estera Gavotte*.

*Beethoveniana*. Extraits des Sonates pour Piano seul de L. VAN BEETHOVEN, arrangés pour Piano et Violon, et pour Piano, 2 Violons, viola et Violoncello, par FR. HERMANN. (Edition No. 7,330; net, 2s. No. 7,145; net, 2s. 6d.) London: Augener & Co.

IN writing this notice we may give our critical faculty a little rest, and confine ourselves to the simple task of reporting, except in so far as we have to state that

Professor Hermann has done his work very well, and that Beethoven's compositions in question lend themselves readily to such arrangements. Why, indeed, should we waste our fine faculties? Why open the sluices of rhapsodical eloquence and launch forth into æsthetic disquisitions? No one doubts the eminent greatness of Beethoven, and every one knows what to think of the *Largo con gran espressione* from Op. 7, of the *Allegretto* from Op. 10, No. 2; of the *Marcia funebre sulla morte d'un Eroe* from Op. 26, of the *Allegretto* from Op. 27, No. 1; and of the *Presto* from Op. 10, No. 2—the pieces in the present first of the three books of *Beethoveniana*. Duetists (piano and violin) and quintetists (piano, two violins, viola, and violoncello) will be well advised if they note down the title of this publication.

*Standard English Songs.* Edited, revised, and the words partly rewritten by W. A. BARRETT. (Edition No. 8,300; net, 1s.) London: Augener & Co.

THIS is a collection in which many old friends may be found and many new ones made. If we meet here with strangers we are sure to part with them in a closer relation, and with a desire to meet them again. The new acquaintances, however, are, as well as the old friends, advanced in years. But their age does not sit heavy on them; on the contrary, they have still all the freshness of youth. Indeed, there are some individuals that seem to enjoy an unfading vitality. Will you grant us the privilege of introducing to you the company? Yes? Well, then, here they are: "My dog and my gun" (T. A. Arne, 1710—1778), "They tell me thou'rt the favoured guest" (M. W. Balfe, 1808—1870), "I'd be a butterfly born in a bower" (Thomas Haynes Bayly, 1797—1839), "The dashing white sergeant" (Sir H. R. Bishop, 1786—1855), "Said a smile to a tear" (John Braham, 1772—1856), "Flocks are sporting" (Henry Carey, 1658—1743), "I've been roaming" (C. E. Horn, 1786—1849), "My Helen is the fairest flower" (W. Kirby, 1810—1850), "The Cure for care" (Richard Leveridge, 1668—1758), "Thou art gone from my gaze" (George Linley, 1805—1865), "My Mother" (Samuel Lover, 1797—1868), "Happy Land" (E. F. Rimbault, 1816—1876), "The banks of the blue Moselle" (G. H. Rodwell, 1800—1852), "Oft let me wander" (Reginald Spofforth, 1770—1827), "Yes! let me like a soldier fall" (W. V. Wallace, 1814—1865), "The girl I left behind me" (18th century), "A Fable" (old melody), and "Ere round the huge oak" (W. Shield, 1748—1829). We trust that this formal introduction will lead to something—that you will cultivate your new acquaintances and pay a little more attention to your old friends. Maybe you think the company rather mixed. But what of that, if all are honest? And this we maintain. In conclusion, we will yet say that the editor deserves all praise, and nothing but praise, for the way he has discharged his manifold duties, and that the accompaniments are arranged by Dr. Stainer, Dr. Martin, Mr. Henry Gadsby, Mr. A. J. Caldicott, Mr. Burnham Horner, Mr. Joseph Barnby, and the Editor.

"*Love's Angel.*" Song, with Accompaniment of the Pianoforte and the Violoncello. Op. 9. By A. MOFFAT. London: Augener & Co.

A love-laden, rapturous song, in which the expressiveness of the voice and piano parts is effectively emphasised by the sentimental violoncello. Mr. Moffat's "Love's Angel" will not fail to attract executants; and please auditors.

*Twelve Two-part Songs, for Female Voices, with Pianoforte Accompaniment.* By H. HEALE. (Edition No. 4,007; net, 3d.) London: Augener & Co.

WE have now before us the second half-dozen of the series. They are settings of William Blake's "Night," Isaac Watt's "Cradle Song," an unknown author's "Hunting Song," John Langhorne's "The Redbreast," Robert Herrick's "Fair Daffodils," and Charlotte Smith's "The First Swallow." The music is pretty—naïve in the first and fourth songs, caressing in the second, spirited in the third, contemplative in the fifth, and somewhat humdrum in the sixth. We like the treatment of the two voices better in these than in some of the preceding songs, and compliment the composer on the choice of words.

*A Bridal Song.* For Three Female Voices (two Sopranos and one Alto), with Pianoforte Accompaniment (the latter for practice only). By CHARLES HOBY. (Edition No. 4,266; net, 6d.) London: Augener & Co.

BRIGHT melodious strains, such as besem the joyful theme. "Come sing a tuneful song, a song to drive all care away," are the opening words; and the echo of their sense runs through the music from beginning to end.

*Songs by the Sea.* Twelve Trios for Female Voices and Pianoforte Accompaniment. Op. 25. By HERBERT F. SHARPE. (Edition No. 4,272; net, 4d. or 6d. each.) London: Augener & Co.

IN the long winter evenings, more especially at this season of festive gatherings, part-songs of every kind will be in great demand. We are in the pleasant position of being able to recommend Mr. Sharpe's above-named part-songs for soprano, mezzo-soprano, and contralto, which have something of the freshness of the sea about them, and illustrate their several subjects very felicitously: "All is calm," "The Sea-Gulls," "Sea Flowers," "Wave Voices," "Golden Sands," "Outward Bound," "Shell Music," "The Fishers," "The Storm," "The Mermaids," "Moonlit Waters," "Sailing Home"—for one and all the composer has found the appropriate characteristic and picturesque expression. There is plenty of melody in these part-songs, and the seasoning of piquant harmonies has not been forgotten.

*Treatise on Musical Intervals, Temperament, and the Elementary Principles of Music.* By W. S. B. WOOLHOUSE, F.R.A.S., F.I.A., &c. Second Edition. London: Charles Woolhouse.

As the first edition of Mr. Woolhouse's Treatise was well received, the improved second edition cannot fail to fare at least equally well. This little book of 128 pages has indeed many features that justify us in placing it in the class of useful publications. It deals with the following subjects:—Sound, Intervals, Temperament, Harmonics, Beats of imperfect Concords, True Intonation, Scales, and Chords. Of the matters treated of in a chapter entitled "Miscellaneous Additions," we may mention: "The break which occurs in tuning three successive perfect fifths," "Ordinary cases in which the beats of an imperfect unison may be distinctly seen as well as heard," "Vibrations, in one second, of the pitch-note A, and of the corresponding tempered c, as determined for some principal places," "Dimensions of Stradivarius instruments," "Suitable proportions and dimensions of a violin bow; the same for viola and violoncello," "Dr. Stone's improved C, *contrafagotto*," "Musical notation of the several octaves," "Table of computed values of the true intervals in parts



## THE FLOOD.

A Reading in Church Recitation and Chorus;  
the words selected by J. Powell Metcalfe, *M.A.*  
the music by

CORNELIUS GURLITT.

*(Augener's Edition N<sup>o</sup> 9130.)*

## PROLOGUE.

Adagio. M. M.  $\text{♩} = 80$ .

ORGAN.

The musical score for the Prologue of 'The Flood' is written for organ and piano. It begins with the tempo marking 'Adagio. M. M.  $\text{♩} = 80$ '. The organ part is marked 'p' (piano). The piano part is marked 'p' and 'no Ped.' (no pedal). The score includes dynamic markings such as 'f' (forte), 'cresc.' (crescendo), and 'p' (piano). The organ part features a melodic line in the right hand and a supporting line in the left hand. The piano part consists of chords and arpeggiated figures. The score concludes with a final chord in the organ and piano.

## No 2.

RECIT.

And God saw that the wickedness of man was great in the earth, and that every

ORGAN. *p*

imagination of the thoughts of His heart was only evil, continually.

Moderato.

And the Lord said,

I will des-troy man whom I have cre-a-ted from the face of the

Moderato.

earth. But Noah found grace in the sight of the Lord.

## No 5. CHORUS.

Con moto.  $\text{♩} = 100$ .

SOPRANO 1 & 2. *p* Come, come my peo-ple come, en - ter

ALTO 1 & 2. *p* Come, come my peo-ple en - ter

ORGAN. *p* *Flauto dolce*  
*due manuale*

thou in - to thy cham - bers, and shut thy doors a - bout

thou in - to thy cham - bers, and shut thy doors a - bout

thee, and shut thy doors a - bout thee;

thee, and shut thy doors a - bout thee;

Come my peo - ple come, come my peo - ple come  
 Come my peo - ple come, come my peo - ple come

Hide thyself as it were for a lit - tle mo - - - ment,  
 Hide thyself as it were for a lit - tle mo - - - ment,

un - til the in - dig - na - tion be o - - - ver - past. Come my  
 un - til the in - dig - na - tion be o - - - ver - past. Come my

peo - ple come, come my peo - ple come!  
 peo - ple come, come my peo - ple come!

*poco ritenuto*  
*poco ritenuto*  
*pp*

of the octave," &c. "Most writings that have appeared on the theory of musical sounds," says Mr. Woolhouse in his preface, "are grounded on the principle of the combination of ratios. This principle, though conveniently applicable to the calculation of the divisions of a monochord which determine the perfect intervals, presents but little facility in the appreciation and detection of small intervals. On the other hand, the division of the interval of the octave into a number of equal parts affords a precise view of the relative values of all musical intervals whatever . . . . The calculation of the results of the various combinations of musical intervals is much simplified when they can be arithmetically estimated in whole numbers without fractions. This object is attained with the greatest possible accuracy by dividing the octave into 730 equal intervals; and the values of the elemental intervals on this scale of division are given in Article 15." The above will give the reader an idea of Mr. Woolhouse's Treatise.

*Deux Morceaux*, pour violon avec accompagnement de piano. Op. 14. Par WALTER BROOKS. London: B. Schott's Söhne.

THESE two pieces for violin, with pianoforte accompaniment, are thoroughly melodious and very attractive. No. 1, entitled *Mélodie (Andante quasi lento, 2, in A minor)* is pathetic, which indeed might be inferred even from the indications *stringendo, crescendo molto, allargando, molto ritardando, appassionato, più lento*, &c. No. 2, a rocking *Berceuse (Allegretto grazioso, 3, in E flat major)*, is expressive of a more serene emotional mood.

*Zwei Duette* für Sopran und Alt mit Begleitung des Pianoforte von ALGERNON ASHTON. Vienna: Albert J. Gutmann.

IN his settings (Op. 35) of two poems by Emanuel Geibel ("Ueber der dunkeln Haide" and "Palmsonntagmorgen") Mr. Ashton shows again poetic feeling and good musicianship. This latter manifests itself in the independent treatment of the voice parts, and also in the nature of the accompaniment. But with regard to the accompaniment, we will not conceal our opinion that the composer would achieve more by doing less. It seems to us that the cogitations of his head somewhat interfere with the inspirations of his heart.

## Concerts.

By J. B. K.

### CRYSTAL PALACE SATURDAY CONCERTS.

THE chief interest of the seventh of these interesting concerts of the present season centred in the reappearance of the Bohemian violinist, Herr—we beg pardon, *Pan*—Franz Ondricek, who is obviously a strong nationalist, and, at least from a musical point of view, justly so, and who again astounded those capable of measuring transcendent difficulties by his masterly performance of Paganini's Concerto No. 1, whilst his cantilene is of the rarest charm. That Ondricek, as a bravura and classical player combined, stands in his art at the very "top of the tree," there can scarcely be any doubt. His own fantasia, likewise splendidly executed, on airs from his compatriot Smetana's comic opera, *Die verkaufte Braut*, although

not without some attractive features, cannot be pronounced "grateful" in proportion to its enormous technical difficulties, especially when played with a pianoforte instead of the orchestral accompaniment. This piece was appropriately succeeded by the remarkably original, brilliant, and ingeniously worked-out overture, re-named *Lustspiel* overture to the above-named opera, engendering a desire for more from the same prolific pen. (Friedrich Smetana, b. 1824, d. 1884.) Another welcome item was the first production at these concerts of Dr. A. C. Mackenzie's overture to Shakespeare's *Twelfth Night*, Op. 40, originally introduced at a Richter Concert last summer, and, by the way, included in the scheme of the famous Vienna "Philharmonics," under that distinguished conductor's baton, for this season. So far from seeing, with the C. P. analyst, in this overture only an illustration of the Malvolio episodes, it seems to us an admirable reflex of the delightful freshness, delicate grace, and meaning of the entire poem, abounding, moreover, in addition to consummate mastership in original and captivating instrumental effects—a work which grows upon the musician without startling the ordinary listener, hence its somewhat frigid reception, notwithstanding a performance under Herr August Manns which must have gratified the composer himself. In an otherwise admirable execution of Beethoven's *Eroica* symphony, we thought the tempo of the "Marcia funebre" too slow, and some *ritardandos* introduced in the first movement not to our liking. The baritone, Herr Max Heinrich, displayed refinement of taste both in the choice and rendering of his pieces: "O du mein holder Abendstern," from K. Wagner's *Tannhäuser*, Schubert's "Ständchen," and "Wanderlied," by Schumann. The pianoforte accompaniment of the "Lieder," if perhaps a trifle too loud, was executed with fine musical perception by the anonymous (why anonymous?) accompanist on a painfully indifferent instrument.

At the eighth concert exceptional attraction again belonged to the soloist, Mme. Essipoff, who gave a fine rendering of Schumann's Pianoforte Concerto, Op. 54 (played for the first time in public by Frau Clara Schumann in 1845), contenting herself for her solo with a minuet by Paderewski and Chopin's Valse in A flat, with a dainty caprice by Scarlatti as an encore, on a beautiful "Bechstein." The marked favour with which Schumann's Concerto and magnificent Rhenish Symphony in E flat, Op. 97, were received must have been especially gratifying to Herr August Manns, who, in the teeth of fierce journalistic abuse, was chiefly instrumental in establishing this composer's fame in this country, and who conducted with obvious enthusiasm. By-the-by, Austrians would certainly not object to the C. P. annotator enrolling Robert Schumann among their countrymen, but, as a matter of fact his birthplace, Zwickau, is not in "Northern Bohemia," but in Saxony. Other instrumental pieces in the programme were W. Sterndale Bennett's Fantasia-Overture, "Paradise and Peri," and probably his best orchestral work; M. Moszkowski's commonplace but effectively-scored *cortège* ("Fantastischer Zug"), written originally as the first of two pianoforte duets, Op. 43; and Ambrose Thomas's overture to *Raymond*, composed about 1851, and sufficiently known to *habitués* of London playhouses. Mlle. Carlotta Badia sung Rossini's "Bel raggio," from *Semiramide*, of a happily exploded operatic type, with considerable executive ability, and an aria by Mr. Badia of a conventional pattern.

The ninth concert presented a considerable variety of interest. It included Sir Arthur Sullivan's Overture to his last operatic work, *The Yeomen of the Guard*; Mozart's G minor Symphony, and Schubert's 23rd Psalm, Op. 132,

which, originally written (1820) for two soprano and two alto voices, with pianoforte, has scarcely any of the composer's characteristics. It was sung by the C. P. ladies' chorus, and its effect was greatly heightened by Herr August Manns' picturesque orchestral accompaniment. The other orchestral pieces were Ferdinand Praeger's characteristic music to Byron's *Manfred*, in which the love of Astarte is depicted by a broad and well-defined melody of sensuous charm; and Berlioz's *Frances Juges* Overture, Op. 3. That this overture, so full of novel and weird imagination, is the outcome of a master-mind and a marvel of orchestral writing as the composer's first important score (1826-7) few will question, notwithstanding Mendelssohn's severe condemnation of the work and its composer, with whom he had indeed little in common. Specially welcome was a repetition of Hamish McCunn's remarkably original, stirring, and powerful ballad for orchestra and chorus, "Lord Ullin's Daughter," Op. 4. Apart from the value of the musical ideas, the readiness in using his material is in one so young perfectly surprising. The treatment of the storm suffices to stamp this work as very remarkable. The eminent violin virtuoso, Mr. Marsick, seemed somewhat nervous in his performance of H. Wieniawski's graceful but difficult Concerto, No. 2, in D, but he shone to the greatest advantage in his own equally arduous arrangement of a lovely melody "À bord du Danube" (surely "au bord" ?), and of a piquant "Danse Slaveque," from Wormser's "Suite Tzigane." Mlle. Antoinette Trebelli's singing was especially distinguished by that rare accomplishment, a perfect shake, in the pretty polacca from A. Thomas's *Mignon*.

At the tenth concert Dr. C. Hubert Parry's oratorio, *Judith*, the late Birmingham Festival success, was given. Weak at the start, the interest begins with the finale of the first part, and is sustained with the grasp of a master-hand throughout to the powerful final chorus. Indeed, it is difficult to conceive how both portions could have proceeded from the same pen. Miss Anna Williams, Mrs. Patey, M.M. Barton McGuckin and Brereton, were the chief vocalists, and Dr. A. C. Mackenzie conducted the difficult work with the zeal of a devoted *confrère*. It was received with marked and well-merited applause.

#### THE LONDON SYMPHONY CONCERTS.

HERR GEORG HENSCHEL'S second "London Symphony Concert" of the present series opened with a spirited performance of Weber's brilliant *Oberon* Overture, which, by-the-by, Mendelssohn loved to play as a pianoforte solo. An excellent execution of Mozart's magnificent Pianoforte Concerto in D minor on a fine "Broadwood" by Miss Fanny Davies, which suits this pianist's full touch, clear *technique*, and intelligent phrasing, to perfection, was the next piece. In strong contrast, this was succeeded by Brahms' Symphony in F, Op. 90, labelled by Dr. Hans Richter the new "Eroica," owing to its vigorous first and last movements, enshrining an *andante* and *poco allegretto* of rare grace and charm. Many listeners must once more have recognised Johannes Brahms amongst all Beethoven's successors as the nearest akin to the Titan of instrumental music. The difficult symphony received an excellent rendering, whilst that of Wagner's *Tannhäuser* Overture, taken decidedly too fast, was somewhat wanting in dignity and point. Beethoven's music to a "Ritterballet," composed in 1790, was performed for the first time in England. The march, German lay, hunting song, romanza, war song, drinking song, waltz, and coda, which make up this youthful work,

are simple and unpretentious yet pleasing and characteristic miniatures, which might have served as the prototypes of a crowd of similar little tone-pictures of the present day; even Delibes and Co. being represented by a quaint pizzicato ballet movement for string band.

The programme of the third concert included nothing new, but Herr Henschel has a happy knack in hitting upon half-forgotten works possessing the zest of absolute novelty. To this class belonged at this concert, Mozart's Overture to his first operatic masterpiece, *Idomeneo*, which illustrates what the force of creative thought can accomplish with the most limited means; and, by way of contrast, Liszt's Symphonic Poem, *Orpheus*, in which the musical inspiration is *nil*, and yet cleverness of instrumentation produces a pleasing result. The Misses Emily Shinner and Geraldine Morgan gave a fairly good rendering of Bach's Concerto for two Violins in D minor, containing the famous "Largo ma non tanto." In the otherwise satisfactory performance of Mendelssohn's "Italian" Symphony, surely the Minuet was not taken *moderato con moto* nor the final "Saltarello" in *presto* time! whilst in the case of Wagner's *Meistersinger* Overture a Bayreuth underground orchestra would have been a decided advantage.

At the fourth concert Madame Essipoff shone as the "bright particular star" in a fine performance of Saint-Saëns' brilliant and picturesque Pianoforte Concerto in G minor, more fully referred to on the occasion of its recent clever execution by Miss Ethel Bauer at a Crystal Palace Saturday Concert. The other works given were Beethoven's magnificent *Coriolan* Overture, Berlioz's laboured Symphony, *Harold in Italy*, Wagner's *Dreams*, a Study to *Tristan and Isolde*, and the Rakoczi March from Berlioz's *Faust*.

The first of the two extra concerts (*matinées*) produced besides Beethoven's C minor Symphony, repetitions of Wagner's *Faust* and *Tannhäuser* Overtures, and of E. Grieg's new Suite from the music to *Peer Gynt*, Op. 46, the dainty "Anitra's Dance" (No. 3) proving again the gem of the charming little work. Parenthetically our contemporary, who "would rather not speak of the finale," "In the Hall of the Mountain King," seems to be somewhat lacking in perception of the musically grotesque combined with ingenious orchestration, which distinguishes this movement, being worked up with remarkable skill on a single and "telling" subject of four bars, through 86 bars, from a *tempo* "Alla marcia *pp*." to a climax *prestissimo ff*. of striking effect. Mrs. Henschel added in excellent style an aria from Händel's *Alessandro*, and the characteristic and "taking" "Adieux de l'Hôteesse Arabe" by the concert-giver and conductor, Herr Georg Henschel.

#### THE MONDAY AND SATURDAY POPULAR CONCERTS.

THREE novelties have been brought out since our last notice, viz: A. Dvorák's Pianoforte Quintet in A, Op. 81, performed for the first time in London by Sir Charles Hallé, the pianist of the present occasion, at his last series of chamber concerts, the nationally characteristic middle movements, "Dumka" and "Furiant," proving again the most attractive sections of this welcome addition to M.M. Chappell's *répertoire*.

The second novelty consisted in Brahms' latest work, a set of eleven "Zigeunerlieder" for four voices and pianoforte, Op. 103. These short, melodious, and piquant imitations of the love songs of the musically-gifted gipsy tribe, excellently rendered by Mrs. Henschel, Miss Lena Little, M.M. Shakespeare and Henschel, with Miss Fanny

Davies at the responsible pianoforte part, at once conquered the sympathies of the audience, and they will, like the same composer's two sets of "Liebesliederwalzer," no doubt become a permanent attraction at these concerts. Indeed it is in the vocal quartets that, notwithstanding some hypercritical objectors on dramatic grounds, Schubert, Schumann, and others, embodied, for the sake of that particular tone colour, some of their finest love-songs.

Saint-Saëns' Variations for two Pianofortes on a theme by Beethoven, which excepting the Variation with the Fugue offer little more than dry workmanship, and which have frequently been heard elsewhere, were chiefly interesting on account of Madame Essipoff, who took, as at her own Recital, second piano to her pupil, Madame Fannie Bloomfield. The first-named distinguished artist had a better opportunity for the display of her admirable style in her other performances.

The less familiar works included Chopin's Sonata for Pianoforte and Violoncello in G minor, Op. 65, played by Mlle. Janotha and Signor Piatti; Schumann's Pianoforte Trio in the same key, pianist, Miss Agnes Zimmermann; and Spohr's "Solo" quartet in A, Op. 93, which is not much more than an accumulation of difficult and antiquated passages for the first fiddle in the first movement. It cannot be said that Frau Néruda's intonation was as perfect as usual in this or in Schubert's D minor quartet in which the violoncello was also too prominent in the theme of the variations. It need however scarcely be added that, on the whole, the performances at these high-class concerts were as artistic as usual. Besides the above-named artists Herr Ludwig Straus appeared as an excellent substitute for Frau Néruda (Lady Hallé). Herr Ries held the second violin, Herren Ludwig Straus, Hollander, and Gibson, the viola, and Mr. Lazarus the clarinet. In addition to the already-named pianists Miss Margaret Wild played with praiseworthy technical proficiency Chopin's difficult Scherzo in B flat minor, Op. 31. The vocalists were, besides the above mentioned, Miss Bertha Moore, a *débutante*, Miss Elsa—but who was possibly too nervous (like her accompanist) to do herself justice—MM. Thorndike, E. Lloyd, and Santley.

In view of E. Grieg's welcome appearance, to take place in February or March next, the directors might perhaps arrange for a first performance of his remarkable Violoncello Sonata and String Quartet brought out with great effect by the "Heckmann Quartet" a few seasons ago, which would reflect honour on these concerts as well as on the composer.

#### ROYAL COLLEGE OF MUSIC.

A STRONG proof of the noteworthy proficiency attained by the students of the Royal College of Music was afforded by their Orchestral Concert, which included not only a most spirited execution of Weber's dashing *Furianthe* overture, in which the difficult episode for muted "strings" came out with perfect intonation, but also a remarkably intelligent, clear, and compact rendering of Brahms' formidable Symphony No. 4 in E minor, Op. 98.

A considerable share of the credit in this is no doubt due to that excellent artist and Professor Henry Holmes, who conducted with a knowledge of the score, fire, and decision, beyond praise. The recent execution of the same composer's 3rd Symphony in F at a "London Symphony Concert" provided an excellent opportunity for a comparison between these two works. The choice is as difficult as, say, between Beethoven's No. 3 and 4.

Both Brahms' symphonies are masterpieces, *hors ligne*, only different in kind, and should obtain a far more frequent hearing.

Youthful Miss Ethel Sharpe played (very properly from the book) Beethoven's Pianoforte Concerto in C minor (with the composer's own not particularly effective Cadenza) with faultless technique, including an excellent double shake, and with an appropriateness of expression which is the result of inner conviction and not of teaching only. A little more intensity will come in time. Mr. W. H. Squire's performance of the first movement from B. Molique's beautiful but exceedingly difficult Violoncello Concerto in D, Op. 45, was marked by that warmth of tone and phrasing, ease and clearness of execution, and correctness of intonation (one or two slight slips in the harmonics apart), which have long since made him a special favourite at these gatherings and which caused regret at the omission of the two following movements. Mr. Squire seems (like David Popper) a born violoncelist.

A series of dance movements with a Hungarian flavour and of a familiar description by an ex-student, J. Barkworth, may do good service according to their title—"Entr'acte par Orchestra." The wood wind, the weakest section of the orchestra, was not satisfactory in this movement.

Miss Emily Himing displayed a genuine contralto *timbre* in a conventional air, "The Lord is risen," from Sir A. Sullivan's *Light of the World*. Mr. David P. Evans should be content with cultivating his voice and style of singing for the present.

On the whole both the scheme and in a large measure its execution compared favourably with many a professional West-end concert.

Why cannot the Royal College state the teachers' names in the programmes, like the Royal Academy, being in many respects as important as those of the respective pupils.

#### ROYAL ACADEMY OF MUSIC.

THE spirit of large-minded eclecticism which, under the new Principal, Dr. A. C. Mackenzie, governs the selection of the pieces for the students' practices was again manifested by the last orchestral concert given at St. James's Hall, which opened with Purcell's impressive "Jubilate" for vocal soli, chorus, and orchestra, in which Greta Williams (Holland, teacher) distinguished herself by a genuine contralto, good method, and an intonation as firm as a rock in the most trying *ensembles*. Lizzie Neal (Randegger) showed a mezzo-soprano of considerable volume and compass, but seemed somewhat deficient in expression as far as Costa's inane "Morning Prayer," from *Eli*, permitted to judge. Ethel Barnard (Fred. Walker) gave Mendelssohn's scena, "Infelice," with a bright, if not powerful, soprano. Among the instrumentalists, Selina Cocks (Sainton) achieved a marked success by a full tone and skilful technique, including an exceptionally fine "staccato," in the Romance and Finale from Lalo's Violin Concerto, Op. 22; but in the Andante and Finale by Dr. A. C. Mackenzie, Mr. G. H. Wilby (A. Burnett) was decidedly overtaxed. Clement Hann's performance of Max Bruch's arrangement of "Kol Nidrei," for violoncello and orchestra, evidenced good taste and careful training (Whitehouse). With regard to the pianists, Rose Meyer (H. R. Evers) and Ada Brown (Bernger) exhibited the best touch, expression, and most artistic style generally, in a truly excellent interpretation, respectively, of the last two movements from Raff's

Concerto in C minor, Op. 185, and "Ode to Spring," Op. 76, which deserves more extended attention from pianists willing to go half shares with the orchestra in this charming and splendidly-scored work. Considerable praise is, however, likewise due to Marie James (W. Macfarren), and Florence Denbeich (Westlake), for a correct rendering, with neat execution, of Reinecke's "Concert-stück," Op. 33, and of the first movement, with Reinecke's masterly and effective cadenza, from Beethoven's Concerto in C minor, Op. 37, respectively. By the way, could not the somewhat irritating performance of so many trunks of great works be obviated by dividing one entire composition between two pupils, affording at the same time an excellent means for comparison between the performers? Ethel M. Boyce's March (Davenport, teacher), unimportant thematically, demonstrates boldness and independence of thought in the elaboration and orchestral treatment. Much credit is due to the general efficiency of the orchestra, barring a few slips in the difficult accompaniments, and of the choir apart from the numerical female preponderance, for which the statistics of births may in a measure be held responsible. The Principal conducted in person in the most painstaking manner, and the result of the concert was, on the whole, most gratifying. But why will some stout-handed friends, in contravention of the rule forbidding the repetition of a piece or recall of a performer, persistently clamour for either?

#### MISCELLANEOUS CONCERTS.

MADAME ESSIOFF again justified at her three *matinées*, given at Steinway Hall, her reputation as one of the leading pianists of the day. The programmes included a considerable number and variety of pieces, ranging from Scarlatti and Bach to Rubinstein and Paderewski (by-the-bye, this preference for the last-named with so much of far more attractive unfamiliar music on hand seems hardly intelligible); and if an absolutely ideal interpretation of Beethoven's Sonata, with the Funeral March and the Appassionata, was not entirely realised, the pianist's merits were in all other respects displayed with great brilliancy, her beautiful *cantabile* and alternate fulness and extraordinary lightness of touch being especially remarkable. Duets for two pianofortes by Schumann, Saint-Saëns, &c., with Mme. Fannie Bloomfield as *primo*, were likewise in the scheme. The numerous empty seats in the elegant little "Salle," which, if only for educational purposes, should have been crowded to the doors, emphasised the fact that even the greatest artists come to this metropolis for the sole purpose of advertisement. Two Steinway Grands of rare singing quality were used.

Among other similar Recitals, Mr. Ralph Stuart's concert, given at Princes' Hall, deserves favourable mention on account of the less familiar pieces which were included in the programme, chief among which were J. S. Bach's grandiose Toccata and Fugue in D minor, effectively transcribed by Tausig, and the first movement of A. Rubinstein's magnificent pianoforte concerto in the same key, the orchestral section being supplied by a second piano, with Herr L. Emil Bach as executant. Beethoven's "Moonlight" sonata, Op. 27, Liszt's seldom-heard Hungarian Rhapsody, No. 6, a liberal Chopin selection, and a variety of other pieces, were likewise given. In this series R. Schumann's beautiful song, "Widmung," vulgarised into a pianoforte show-piece, was, however, unworthy of a serious musician. The youthful pianist showed excellent technical proficiency of Liszt's school, and, barring several eccentric readings, considerable

musical intelligence. But less muscular force, and more delicacy, warmth, and refinement of expression, would greatly improve the effect of his performance. A peculiar harshness in the "forte" was probably the fault of the instrument chosen for this occasion.

The same recommendation of partial unfamiliarity belongs to the Recital given by the pianist, Henri Falcke, from Paris, at Steinway Hall, who excels in lightness of touch and the *jeu perlé*. Hence, his chief hits were made in B. Godard's characteristic "Patineurs," Moszkowski's graceful "Air de Ballet," and G. Mathias's trivial but showy "Scherzo Polonais," rather than in Chopin or in Beethoven's "Sonata Appassionata"—third performance of this work within less than a fortnight by three different "Reciters" at the same place—and still they come!

An agreeable change from pianoforte music pure and simple was afforded by Herren Max Heinrich and Emanuel Moor's *matinée* at Steinway Hall, the programme having included a contribution of ten songs by the first-named, whilst the Hungarian pianist gave, *inter alia*, an excellent rendering of Bach-Liszt's grand Prelude and Fugue in G minor, and of Liszt's distortion of Schubert's "Du bist die Ruh," but was less satisfactory in Beethoven and Chopin. Strange that so gifted a musician can thus misconceive other composer's ideas, for Herr Moor's own Lieder sung with fine expression by his partner (who has an extensive bass voice), are instinct with poetic charm, and amongst his (less remarkable) pianoforte pieces, a Nocturne in D is a most graceful morceau à la Rubinstein. Herr Heinrich gave also A. Jensen's "Murmeldes Lüftchen" most exquisitely, but his rendering of Schubert was not up to his usual mark, partly, no doubt, on account of his own accompaniment without book. In this few can emulate Herr G. Henschel. It is a mistake in any case, both from a vocal and dramatic point of view, and it is to be hoped that it will not become a fashion, like solo-playing and conducting by heart. Two more concerts are announced for the 16th of January and 13th of February next.

A Pianoforte Recital, given at the same place by the Misses Marian Bateman and Esther Mowbray deserves notice, the scheme being (with the exception of a few vocal contributions by Miss Farmer) exclusively composed of pianoforte duets by Mozart, Schubert, Schumann, Volkmann, Gade, Dvůřak, and Brahms—a mine of wealth which should reap exploring for concert purposes.

The well-known violinist, Waldemar Meyer, pupil of Joachim, played at his two orchestral concerts at St. James's Hall no less than four important Concertos by Beethoven, Mendelssohn, Brahms, and A. C. Mackenzie, besides the "Adagio" from Spohr's Ninth Concerto, and a *suite de pièces*, Op. 34, by Franz Ries. The palm of merit belongs to his execution of Brahms' Concerto, which suits the full tone, breadth of phrasing, and robust style, of this accomplished artist to perfection; indeed, a more complete unfolding of the most subtle beauties of this masterly work we cannot call to mind, nor does it seem possible to conceive. The reception of the artistic performances was of the warmest description. The importance of these concerts was greatly enhanced by an orchestral selection of rare merit, including Symphonies by Mozart and H. Götz, Beethoven's wonderfully original and humorous *Namensfeier* Overture, Hamish McCunn's stirring ballad, "The Dowie Dens o' Yarrow," and a new Overture, "Queen of the Seas," Op. 33, by Dr. C. Villiers Stanford, inspired by the tercentenary of the defeat of the Spanish Armada. The overture, which starts with an imposing subject, is marked by great



brilliance and *verve* in its earlier portion, but the interest somewhat pales towards the end. A second hearing may perhaps modify a first impression in this respect. Dr. Stanford conducted the whole of the music with the exception of Dr. A. C. Mackenzie's Concerto, which was performed under the composer's *bâton*.

The "Heckmann Quartet," after gathering fresh laurels on the Continent, has once more given us specimens of that perfection of ensemble playing, both in gradation of tone and unity of expression, for which it stands unrivalled among string quartets to be heard in this country. As during the four cycles previously given, Herr R. Heckmann was 1st violin, Herr Forberg 2nd, Herr Bellman violoncello, Herr Oushoorn replacing the seceded "viola," Herr Allekotte. The programmes of the two concerts given at Princes' Hall were composed exclusively of well-known masterpieces; but with such a rendering they acquired to a large extent the charm of absolute novelty. Beethoven's Quartet in C, with the fugue, Op. 59, the colossal A minor, Op. 132, and violoncello sonata in D, Op. 102, Mendelssohn's Quartet in E flat, Op. 12, Schumann's in A major, Op. 41 (a special feature of the "Heckmann Quartet"), and Brahms' Pianoforte Quintet in F minor, Op. 34, were the most important concerted works performed, with Frau Alma Haas as an admirable exponent of the respective pianoforte parts, who also gave a most finished interpretation of J. S. Bach's Prelude and Fugue in A minor for organ, transcribed for pianoforte solo, and of some pieces by Schumann and Brahms on a magnificent "Steinway." In proof of the lack of extended interest taken by our "amateurs" in high-class instrumental music, the deplorably thin attendance at the "Heckmann" performances, which draw enthusiastic crowds abroad, may be pointed at as a striking and melancholy instance.

"Novello's Oratorio Concerts" opened another season at St. James's Hall. A better choice for the first concert than of the latest successful addition to the list of native oratorios—Dr. C. Hubert Parry's *Judith*, to which reference is also made in our remarks upon the Crystal Palace Saturday concerts—could not well have been desired. The solo singers were Miss Anna Williams, soprano, who did her best with a part written too high for her voice, whilst Mme. Patey and Mr. Edward Lloyd invested the interpretation of the alto and tenor soli with rare charm. Mr. Plunket Greene was a satisfactory basso. The difficulties of the oratorio taken into account, Dr. A. C. Mackenzie, the excellent conductor of these concerts, had reason to be satisfied with his forces, and the reception of the work by a large audience was of the warmest description. Other works of interest are announced.

## Musical Notes.

ACCORDING to the *Sächsische Landeszeitung* (Dresden) MM. Breitkopf and Härtel have just published the full score of J. L. Nicodé's symphonic ode "Das Meer" ("The Sea"), for male voices (solo and chorus), orchestra and organ, composed to a poem by Karl Wocmann, in which the various phases of seafaring life are strikingly illustrated in seven short characteristic movements. After an orchestral prelude of imposing dignity, a chorus *à capella* expresses the awe of mortal man at the contemplation of the watery element. The third number, tenor solo, descants on the chase of wave after wave "in

love and hatred without end." No. 4 is a delicious orchestral scherzo, entitled "Meeresleuchten." In a charming idyll (No. 5), "Fata morgana," a solo voice sings the beauty of Nature glorified by Love in the form of a hymn; whilst in No. 6, "The Rise and Fall of the Tide," the unceasing conflict of peace and passion in the human heart is impressively set forth by a double chorus. The final movement, "Storm and Calm," contains in powerful strains a further development of the same idea, bringing the work to an effective close. The "ode" is said to be distinguished by genuine grandeur of style, poetic imagination, rich melodic charm, quaint rhythm, bold harmonies, and masterly scholarship, and yet so free from over-elaboration and complexity as to be sure to attract the general public no less than the connoisseur. Its first public performance is announced at Dresden, and it is warmly recommended as one of the most valuable works of this class of recent date to choral societies of sufficiently large calibre to do it justice.

THE Town Council of Chorley, Lancashire, has again unanimously elected—for the second time—a member of the musical profession as Mayor, in the person of Alderman A. G. Leigh, Professor of Music, and organist of St. George's Church in that town.

THE long-expected, much-discussed event, the performance at the Paris Opéra of Gounod's *Roméo et Juliette* (which was first produced at the Théâtre-Lyrique in 1867, and afterwards found a home at the Opéra-Comique), came off as announced on the 28th of November, and, as was also announced, with Mme. Adelina Patti in the part of Juliette. There is but one opinion as to the nature of the performance: friends and enemies of the directors agree in saying that it was the best given at the house for a long time. Mme. Patti's art of singing was as exquisite as ever, the freshness of her voice surprising, and her acting superior to what it used to be. The Parisians, who think themselves the best judges in matters of art, as in other things, are informing the world that Mme. Patti was looking forward to her appearance before them with the greatest trepidation; and that her success has filled her with a delight absolutely boundless and inexpressible. Maybe the world smiles. But Patti, though the brightest star, was not the only light. Also the other principal interpreters shone to the satisfaction of the audience—Jean de Reszke (*Roméo*) especially, and next to him Edouard de Reszke (*Frère Laurent*) and Delmas (*Capulet*). Gounod conducted, but this arrangement was not to the advantage of the performance. He was labouring under great excitement, which manifested itself by extravagant movements, loud singing, and noisy time-beating. In short, had the singers and players known their tasks less well, his generalship might have led to disaster. While the old music pleased, the newly-written long ballet and the few short additions and alterations were condemned, being out of keeping with the rest, and by no means felicitously conceived. Although Mme. Patti was only to sing at three performances, she returned, after a London engagement, for five more performances (December 17, 21, 26, 29, and 31).

At the Opéra-Comique was brought out, on the 14th of December, a new old work, the three-act comic opera *L'Escadron volant de la Reine*, the words of which are by A. d'Ennery and J. Brétil, and the music by Henri Litolf. This opera dates back as far as 1863, and yet it is only now that it has seen the stage-lights. "The Litolf who wrote this score," says A. H. in *L'Art Musical*, "is not the disciple of Berlioz, the author with the vagabond and grandiose imagination, who signed *Robespierre* and *Les Girondins*; it is the Litolf of *La Boîte de Pandore*, of *La Fiancée du roi de Garbe*, the clever and truly-

gifted musician who in his idleness abandons himself to a genre in which he does not believe. It has been said of him that he was dramatic only in his orchestral compositions. There is truth in this criticism, which is an expression of praise on other occasions than this. Audacity is wanting to the score of *L'Escadron volant de la Reine*, which is as judicious as it is pretty, as ingenious as it is grateful, but is too little poetic and impassioned.

NICOLÉ JSOUARD'S *Joconde*, first performed in 1814, was last month revived at the Théâtre-Lyrique National. *Sire Olaf*, a piece in four tableaux by André Alexandre, with music by Lucien Lambert, did not find favour with the audience and the critics. The brothers Hillemecher have postponed the study of their *Saint-Mégrim* on account of the deficiencies of chorus and orchestra.

*Le Mariage avant la lettre*, an operetta by the dance-composer Métra, failed to give satisfaction at the Bouffes-Parisiens. The critics pronounce those damning expressions "trivial," "commonplace," and "destitute of originality."

CHARLES LECOCQ is finishing *Le Chevrier*, a short two-act opera, for the Opéra-Comique; Edouard Audran is busy with *Folies* (after a novel of Scott's), a three-act opera, for the same house; Massenet has begun *Le Mage* for the Opéra; Alfred Bruneau is going to take in hand a libretto which Louis Gallet has extracted from Zola's *Le Rêve*; and M. Benedictus has been provided by Mme. Judith Gautier with an operatic libretto, entitled *La Sonate du clair de lune* (Moonshine Sonata), of which of course Beethoven is the hero.

THE *première* of Emile Mathieu's *Richilde* at the Brussels La Monnaie was fixed for the 19th of December. The directors of this theatre have asked to be released from their contract with the municipality, and the latter has consented. Several well-known managers have already applied for the vacancy, but the present directors will no doubt remain at their post if the municipality increases the subvention.

THE most notable musical achievement of the capital of the German Empire during the last month—an achievement that puts into the shade even the first entire performance of the *Ring des Nibelung* at the Court Opera-house—is the "Huldigungsgruss an den Kaiser" (literally: Homage-greeting to the Emperor) by 300—say three hundred—trumpets, cornets, horns, trombones, tubas, and kettle-drums, which came off at the Court Opera-house on the 16th of December. The programme was as follows: "Kaisergruss" (Greeting of the Emperor), for trumpets and kettle-drums; Prologue, written by Professor Märker, spoken by the musician Königsberg; the Chorale "Ein feste Burg;" Chorus from *Iphigenie in Aulis*, by Gluck; March by Frederick the Great; and German Emperor's Hymn, by Kosleck. In the "Kaisergruss" only old military trumpets were used.

AMONG the many Berlin concerts, the following ones are a few of the most interesting:—The fifth Philharmonic concert, under Hans von Bülow's direction, with a noteworthy new *Sinfonia tragica*, by Draeske; Meyerbeer's Schiller March (!), and Halévy's Overture to *La Juive* (!); Max Pauer's much-applauded concert at the Singakademie; and Reinhold Becker's concert, at which he was assisted by the Dresden Liedertafel, the Philharmonic orchestra, and some vocal soloists, in bringing to a hearing several compositions of his.

At the Darmstadt Theatre Balfe's *Bohemian Girl* was revived on November 25; but although some pieces still pleased, the opera was found to have become antiquated.

THE third Philharmonic concert at Dresden was con-

ducted by Gernsheim, who produced on this occasion his C minor symphony.

A MEMORIAL tablet has been placed on No. 8 of the Weimar Marienstrasse, the house in which Hummel lived and died.

NEW operas and operettas: *Der Wasserträger oder die Lieder des Mirza Schaffy*, the words by E. Pohl, the music by L. Roth (Dresden Residentztheater); *Nelly*, by Carl Bouman (Dordrecht); *Katherine und Lambert*, by Van der Linden (Amsterdam); and *Die Bonifaciusmacht*, by Friedrich von Thul (Prague).

SCHUMANN'S writings are now coming out in Reclam's cheap Universal-Bibliothek. Dr. H. Simon is the editor.

IN the celebration of the twenty-fifth year of the King of Denmark's reign music had a large share, one of the musical items being the first production of the by no means new opera *Aladdin*, by C. F. Horneman, at Copenhagen on the 10th of November. The work was most warmly received.

AN agreement has been come to between the directors of the Imperial Theatre at St. Petersburg, and Angelo Neumann, the manager of the Prague Theatre, in consequence of which the latter will give in the Russian capital four performances of Wagner's tetralogy.

RUBINSTEIN has finished an opera, *Gorinskaya*, for which Averkieff has finished the libretto.

THE Italians are already beginning to make preparations for the celebration of the semi-centenary of the first performance of Verdi's first opera, *Oberto di San Bonifacio*, which took place at Milan on November 17, 1839. On the 17th of November of 1889 performances of the master's operas are to be given in all Italian towns, and Rome is to give at that time a whole cycle of them.

JACOB DONT, the excellent Viennese violin teacher, died on the 18th of November. His studies are invaluable for technical purposes. Of his many pupils, none is better known and more highly esteemed than Leopold Auer.

*The Lay of the Last Minstrel*, a cantata which Mr. Hamish MacCunn composed for the Glasgow Choral Union, was performed on December 18th at one of the society's concerts, and inspired the audience with as enthusiasm rarely, if ever, seen there. This effect is no doubt to a great extent attributable to the Scotch qualities of the work. But, as the critic of the *Glasgow Herald* says, "Dvůřák and Wagner have shared with 'Caledonia' the nurture of this youngest of our tone-poets. And herein lies the safeguard for the future against the danger of a lapse into a mannerism which neither Dvůřák himself, nor still less Grieg, have escaped." Among the other items on the programme were Mr. MacCunn's orchestral ballad *The Dowie Dens of Yarrow*, Mackenzie's air "Where the Sun" (from the *Story of Sayid*), and Hecht's chorus "The Charge of the Light Brigade."

AMSTERDAM has now got a promising, well-edited paper devoted to Wagnerism: *Maandblad voor Musik, Jeroen Organ der Wagner-Vereeniging te Amsterdam*, onder redactie van Mr. H. Viotta (Amsterdam: De Erven H. van Munster and Zoon).

THE latest publication on Chopin is Fr. Niecks's *Frederick Chopin as a Man and Musician*, two volumes (Novello, Ewer, and Co.). The book contains an etched portrait of Chopin, by H. R. Robertson, after a pencil drawing (in the author's possession) by T. Kwiatkowski; a fac-simile of a composition of Chopin's, many hitherto unpublished letters, and above all, much new information obtained by Mr. Niecks from the pianist-composer's friends and pupils—Liszt, Hiller, Franchomme, Valentin Alkan, Heller, Edouard Wolff, Sir Charles Hallé, Madame Dubois, Gutmann, Madame Rubio, &c. &c.

*The Daily Telegraph* of December 12, 1888, has the following review, which we give in *extenso* :—

#### NEW MUSICAL PUBLICATIONS.

**MESSRS. AUGENER & CO.**—The admirable publications of this firm continue to present themselves not singly, but in battalions, and, in the mass, are striking evidence of sustained and vigorous activity. We notice, in the first place, certain works for the organ, including the third volume of J. S. Bach's compositions, edited by F. H. C. This is a volume of the great Preludes and Fugues, with careful but not profuse fingering, in which the accomplished editor gives many a valuable executive hint. The volume is splendidly printed. Mr. Best's organ serial, "Cecilia," has now reached its thirty-ninth number, which, like its immediate predecessor, shows no falling away from the standard of interest and value. A concert fantasia on English airs (No. 39) at once arrests attention by its novelty, and makes a capital piece for a popular audience. The author is Mr. Best himself. We have further to notice an arrangement by the Liverpool organist of Handel's Seventh Concerto—the version which he used at the Handel Festival in June last. Two more books of organ pieces by the Italian composer F. Capocci contain many charming things, of a somewhat lighter character than those with which English organists are best acquainted. But they are neither frivolous, or calculated to offend the essential staidness and gravity of the instrument. As a pleasant change from the usual run of organ music, we can heartily commend these "taking" compositions, which, moreover, are not difficult to play. A legion of pianoforte works next comes before us, headed by a regiment of orchestral symphonies, arranged for two hands, by Max Pauer. These include six of Beethoven's, "Salomon," set, six of Mozart's—among them the "C minor" and the "Jupiter"—and all Beethoven's, save the "Choral." Here, then, is the highest literature of the orchestra put into such a convenient shape that its more essential features, such as form and thematic material, can be studied at the household instrument. Mr. Max Pauer, the arranger, has done his work capably. Too often, in such cases, we have a condensation of the score which wholly ignores the character of the instrument, and is unplayable. Mr. Pauer never forgets the piano, and somehow contrives, while remembering it, to give us all the indispensable features of the original. As a preparation for hearing to best advantage an orchestral performance of the symphonies, these transcriptions are valuable. A nicely-got-up folio edition of Mozart's pianoforte Sonatas, edited and fingered by Mr. E. Pauer, is a volume to be treasured by all amateurs who do not possess works which, despite the fact that so few pianists think it worth while to play them in public, every musician should know by heart. Turning to pianoforte music of a different class, we find a number of works by Del Valle de Paz, a composer who writes light pieces with a good deal of taste and elegance. The compositions before us are as far as possible removed from the commonplace type of drawing-room music. They resemble the smaller pieces of Schumann in thoughtfulness and refinement, and they are all so far equal in merit that it would be quite safe to buy the first half-dozen that come to hand. We may, however, mention, "Mimamures," "Idylles," "Fleurs et Chansons," and "Valse Mignonne" as an excellent sample. J. L. Nicodé is now so well known as an acceptable pianoforte composer that it suffices to mention his "Elfin Dance," "Staccato Study," "Alla Tarentella," "Schizmo," as works having a claim to the notice of amateurs. By the way, all these are admirable for teaching purposes, especially as they are "fingered." Cornelius Gurilt is another favourite in the modern drawing-room, and before us, bearing his name, are a set of "Papillons" and four "Valse Caprices" in two books. These well illustrate the composer's facility for securing the maximum of effect by the smallest possible expenditure of means, and also his consummate knowledge of real pianoforte passages. In adding to our stores of light home music the name of Gurilt may be trusted. F. Kirchner—not to be confounded with Theodor, of that ilk—is, perhaps, hardly so well known as the composers just referred to, but familiar acquaintance can only be a question of time. His pieces are not equal in merit, but, as works for the home use of amateurs, they have good qualities, with little variation. Of the examples before us, we specially approve a "Spinnel," "Nixenlied," and "Campanella." These show a pretty fancy, and are bound to please. Another important issue is the "Œuvres Choisis pour Piano" of Georges Pfeiffer, of which many numbers are now available. These cannot be called difficult, but they are in a high degree pleasing, and go well with the compositions of Nicodé, Gurilt, and Kirchner. The amateur whose portfolio would include the works of the four composers just named is well off for drawing-room music of a refined order. Messrs. Augener's pianoforte duets can only be mentioned in the briefest manner. Among them are an arrangement, by Max Pauer, of Spohr's "Die Weihe der Töne," a set of highly attractive pieces by Fritz Kirchner, which we specially recommend; some charming "Flute Blätter" by Gurilt; and a set of six "Characteristic Pieces" by H. Heale, a composer whose better acquaintance we desire, because he writes with taste, and has a vein of very pleasing tune. The pieces are easy; but, while children can play them, adults will enjoy them. We have a sincere word of recommendation for Mr. Heale and his duets. An edition of Robert Schumann's "Oriental Pieces," and a collection entitled "Morceaux Favoris," should not be overlooked by persons in search of good compositions for four hands. Messrs. Augener provide a volume of music of ever-increasing multitude of amateur violins. There are three books of "Special Studies" by Hermann, some of which are "studies for the prevention of bad habits," and particularly useful. From the same author we have "Beethoveniana"—a number of extracts from the pianoforte compositions arranged for violin and piano. Conversely, "Violin Studies" in two books, is an important publication, the excellent plan and careful directions of which make almost a "royal road" to proficiency upon the instrument. Two suites by Handel, arranged by G. Jensen, some charming songs, arranged by Gust, published under the title of "Select Works for Violin," make up a valuable contribution to the popular repertoire. These are all as easy as they are pleasing and useful. Finally we may mention two books of "Scottish Songs" arranged by Laubach for piano and violoncello. From a mass of

vocal music published by this firm space allows us to make only a few selections. Lovers of our native minstrelsy should take note of "Standard English Songs," edited by W. A. Barrett, who unfortunately has thought proper to rewrite the words in certain cases. This much diminishes the value of the collection. We want the songs as they are, not as Mr. Barrett thinks they ought to be. The attention of class teachers is due to H. Heale's "Class-singing School," which abounds in graduated exercises and pieces for practice. From the same author we have "Twelve Two-part Songs," Herbert F. Sharpe also contributing a similar set. Molique's "Sacred Songs," for one, two, and three voices, will be welcome in many a singing home. They are expressive and musically to a rare extent. Reincke's "Children's Songs" are sufficiently recommended by the composer's reputation as a writer of juvenile pieces.—*The Daily Telegraph*, December 12, 1888.

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FRANÇOIS COUPERIN.\*

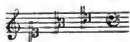
BY FRIEDRICH CHRYSANDER.

I.

WHILE the old harpsichord music is sharing the modern resuscitation of the music of bygone ages generally, it is curious that the master who laid the foundation of true harpsichord composition—I mean FRANÇOIS COUPERIN—has hitherto been neglected. There are several reasons for this oblivion. The dazzling light of his younger contemporaries, Scarlatti, Handel, and Bach, who followed close after him, cast him into the shade. Moreover the forms of composition of these later writers were almost the same as Couperin's, only more maturely elaborated and more modern. Consequently for a long time people clung almost exclusively to them, and thought that in them the whole art of Couperin and the other harpsichord players of the end of the seventeenth and beginning of the eighteenth century was comprehended. But this is by no means the case, especially as regards Couperin; for he displays a very decided individuality, which can only be understood from his own works. And anyone who engages in a serious study of these will find that they are well worthy of attention, and that their musical wealth and originality of style give them an attraction almost equal to that of the above-named masters.

But any such profound study of the old French master has hitherto been impossible, because there was no complete and reliable edition of his works. Couperin himself, indeed, printed his harpsichord music very splendidly, and with careful revision. But that edition has become very rare; in the course of twenty-five years I have only a single time had the opportunity of purchasing a complete copy, and that for twenty times the price of our edition. But even if it were to be had easily and cheap; if the old copper-plates were preserved and new impressions could be taken from them, it would still be of no use to us. For, as is said in the preface to the first volume, which is noticed here:—

"Couperin writes his music in no less than five clefs,



which are perpetually alternating. At the same time he employs all possible abbreviations and indications of repetition, and gives various modes of executing the same melody, but without addition of the ground-bass, &c.; so that his edition is positively illegible to a modern player."

In these abbreviations he follows the old mode of notation, which compressed everything into the smallest space, invented various signs of abbreviation, and left many things unexpressed, in the belief that the traditional way of executing them would be known to the player. But Couperin always goes farther in this practice than most of the harpsichord writers contemporary with him. Yet, on the other hand, he endeavours, far more than they, to indicate by various signs as completely as possible the mode of supplying the necessary graces and embellishments on the harpsichord; so that a modern player, accustomed to our present mode of writing music for the piano, finds Couperin's notation very strange and unintelligible. The splendidly engraved and printed pages in Couperin's stately folio volume of "Pièces de Clavecin" will, therefore, to a pianist of our time, look like passages in a labyrinth.

It was necessary, therefore, to throw more light on the mode of execution, yet without anywhere damaging the original form of the pieces. A comparison of our edition with Couperin's own may, it is hoped, lead to the conviction that this problem has been solved.

After Couperin published his four books of "Pièces de Clavecin" in the years from 1713 to 1730, they never appeared again in print complete. This fact alone proves how entirely his music has hitherto been neglected and disregarded in comparison with that of other masters. We have, indeed, received a new edition of it—one, too, which is to all appearance a true and complete reproduction of these works. M. Aristide Farnec, of Paris, in 1860 undertook to publish in his own establishment a large collection of pianoforte music, both old and modern, with the title "Trésor des Pianistes," which has already

\* "Pièces de Clavecin," composées par François Couperin. Revues par J. Brahms et Fr. Chrysander. Livre I. (Edition 8vo., net 2s. 6d. Augener & Co., London.)

reached twenty folio volumes, and costs £20. In this he has reprinted all the four books of Couperin. If he had done this in the right way, no one would be more grateful to him than I, since the present edition would have been uncalled for, and I should have been spared more than a thousand hours of labour. But let the reader judge.

In the third volume of the "Trésor," in 1862, Farenne published Couperin's first book—the one now under review. In the following list the innumerable minutiae are not touched upon, but only the serious errors.

#### Premier Ordre.

G minor (pp. 2–23).

On page 2 Couperin commences his "Premier Ordre." He calls the combination of several pieces into one whole not *Suite*, which was then the almost universal designation, but *Ordre*, and is thereby distinguished from most of the composers of his age. Farenne simply cancels this heading, so as to throw all the pieces into one undivided heap, at the same time robbing the composer of a prominent characteristic. The First Ordre commences with a pompous "Allemande," which Couperin properly describes as "L'Auguste." Farenne puts before this Allemande the tempo "Lévement," which is not even correct, as it is to be played "pomposo."

Here at the very beginning occurs another error, which runs through the whole edition. The Premier Ordre is in G minor, with some movements in G major. In Couperin's time only one flat was ever prefixed to the key of G minor, viz., the B flat, but not the F flat. This was quite correct, as the minor scales have their prototype in the diatonic D minor.



of which G minor is the first transposition, and is written thus:



At a later time, when melody and harmony underwent a change, two flats were used in G minor; but they are quite unsuited to Couperin's age. In playing the pieces it will soon be found that the composer's prefixed signs are the only natural and correct ones.

Page 7.—Here Couperin makes a "Petite Reprise" of four bars, and then repeats it, but *plus arde que la première*. This remark, as well as the first reprise, are omitted in Farenne.

Page 9.—Here the preceding Gavotte is given again, but with variations. Farenne puts before it "The same Gavotte more ornamental." But Couperin writes: "Ornements pour dissimiler la Gavotte précédente sans changer la Basse." This is certainly much more explicit. And as a general principle, who has the right to cancel the author's precept, and substitute his own? Similarly in the following pieces many other such notes are either omitted or arbitrarily altered. I shall not mention any more of these, except such passages as the following, which absolutely require notice.

Page 12.—Here is a "Rondeau" in G major, which has two "Couplets"; after which follows a "Second part" in G minor, bringing this remarkable piece to a close. Neither the first couplet, nor the second, nor the second part, nor other instructive references are mentioned by Farenne. The other Rondeau in G major (pp. 20–21) is given in an equally confused fashion.

Page 23.—But what Farenne prints of this "First Ordre" is crowned by what he does at the end—in entirely omitting its last movement! This peculiar piece in two parts is entitled by Couperin "Les plaisirs de Saint Germain en Laye," and it is immediately obvious that he is imitating as closely as he can an old popular air. Couperin is full of such reminiscences of the music of bygone times, which was kept up in his country at public festivals, fairs, and elsewhere. Really a high degree of ignorance was needed to suppress these.

#### Second Ordre.

D minor (pp. 24–49).

Page 24.—The music of this Second Ordre begins in Farenne's edition on the same page on which the piece on p. 22 ends, without any title or reference whatever. So there is perfect confusion.

On the prefixed signs of this Ordre in D minor the same observation must be made as on those of the preceding one. Farenne puts a flat; but Couperin leaves his D without any flat; and this is correct, as the base of the key is the pure diatonic scale.

Page 28.—After four movements in D minor, Couperin inserts for the sake of variety a charming little piece in D major. It is incredible how Farenne could cancel anything of that nature. Page 30.—The Minuet is also wanting in Farenne.

Pages 31, 35.—All the three movements (entitled "La Chardoise," "La Diane," and "L'Enfance pour la Suite de la Diane") are left out by Farenne. The two Diana movements, especially, are excellent. The hunting flourish is so natural that we seem to have heard it hundreds of times, and we feel an involuntary impulse to sing to the accompaniment of these bright tones.

Pages 36–38.—The movements are here displaced; the "Terpsichore" ought to come first, and then the "Florentine."

Page 44.—The movement "La Mimi" is omitted by Farenne.

Page 45.—The movement "La Fluteuse" is also omitted by Farenne.

So that the worthy editor left out no less than seven pieces belonging to this Ordre.

#### Troisième Ordre.

C major (pp. 50–67).

Pages 54–58.—Again, the four movements which occupy these five pages of the new edition are entirely omitted by Farenne. How anyone could leave out especially the rich third piece (which consists of three quite independent parts, with the minor in the middle), is unexplainable.

Pages 60–62.—But still more unintelligible is the omission of these two pieces. The second, "Les Matelotes Provençales," especially, is quite original, speaking in antique and popular like a street tune, as was the case with all that Couperin picked up and used for his harpsichord.

Thus Farenne leaves out six pieces of this Ordre.

#### Quatrième Ordre.

F major (pp. 68–77.)

By way of variation, a movement in F minor is put between the major movements, as previously major movements were inserted in the minor Ordre.

This Ordre, the shortest of all, is given by Farenne without any omissions.

#### Cinquième Ordre.

A major (pp. 78–102).

This Ordre cannot properly be designated as in A major; for of its fourteen movements only six are entirely in the major, while three are in their first half minor and in the second major, and the remaining five entirely in the minor; so that the balance between the major and minor is nearly an equipose.

Pages 80, 81.—In so extensive an Ordre it was to be expected that Farenne would move down some movements. These two Courantes fell under his scythe. Of course it never occurred to him that these beautiful Courantes from their very name could claim a place after the Allemande; for he had no judgment in the matter, and was guided solely by what his wife, a well-known pianoforte teacher in Paris, approved.

Pages 91–92.—This "Angélique" is a Rondeau in two parts, minor and major, and each part consists of two Couplets. All this is clearly marked by Couperin; but Farenne omits it. The fact that the latter in some cases does put in the description "Rondeau," and even "Couplet," makes the confusion in his edition all the greater.

Page 97.—The piece "Les Agréments" is put by Farenne before the three that precede it, which would cause it to be put on p. 91.

So much for Farenne's disappointing edition; the reader has probably heard enough of it. The result of the examination is, that the arrangement which Couperin gave to his compositions is destroyed in its leading features, and often also in its details, and that sixteen entire pieces, forming in bulk a sixth of the work, are left out.

This was the chief consideration that induced me to write a notice of our edition myself, without minding the prejudice which might be felt against such a course; for it was not to be expected that anyone else would like the



trouble to compare Farrenc's edition note for note with ours and report to the public on both.

An author like Couperin has at the first glance much that is strange, and requires more than most some introduction and exposition. Having in the above remarks touched chiefly on his external features, I will, in a series of articles, which will appear in connection with the publication of the next three volumes, tell all that has come to my knowledge of Couperin's life and art.

## BEETHOVEN'S PIANOFORTE VARIATIONS.

By FR. NIECKS.

VARIATION is the generative principle to which we owe the existence of a distinctive instrumental music. At first instrumental music was a counterfeit of vocal music. An enormous step forward was taken when instrumental performers and composers began to trick out with ornaments the vocal parts which were assigned to them or borrowed by them, or, in other words, when they began to resolve the longer notes of these parts melodically and rhythmically. These resolutions they characteristically called colourings, diminutions, and divisions. The process was important in two respects: it was the germ out of which developed not only the instrumental technique—the instrumental vocabulary so to speak—but also the instrumental forms of composition, especially the larger ones, among the rest the fugue and the solo sonata with its congeners, the duo, trio, quartet, symphony, &c. But we will confine ourselves to the restricted meaning which the word generally bears. Parenthetically I may mention that before the term "variation" found universal acceptance to the exclusion of every other, there were in use the terms *partita* (Italian), *double* and *couplet* (French), and *division* (English).

Dr. Hubert Parry, in his admirable article on the subject in the *Dictionary of Music and Musicians*, divides variations into two classes: melodic and structural—the former being connected with the theme through the melody, the latter chiefly through the succession of harmonies. The two main distinctions in the nature of variations are thus clearly and correctly indicated. But the nomenclature does not seem to be unimpeachable, and the classification certainly does not go far enough. Perhaps an improvement might be effected by naming the two main divisions "melodic" and "harmonic," and subdividing each main division into "decorative" and "formative;" at any rate, this new nomenclature and classification will facilitate the attainment of intelligibility and the avoidance of circumlocution in the following discussion on Beethoven's variations. By melodic-decorative variation I mean a dandling and dallying, a frisking and frolicking, with an air, an adorning and playing around it, while on the whole adhering to its main features. By melodic-formative variation I mean the more thorough modifications of an air that affect the main features of the external appearance and internal character, without sacrificing, however, all resemblance. By harmonic-decorative variation I mean a mere play with the constituents of the harmonies indicated by the bass; and by harmonic-formative variation a raising of new significant structures on the basis of these harmonies. To these four classes I wish to add another, and shall call it, for want of a better name, "evolutional," designating thereby those freer structures that might not improperly be called fantasias instead of variations on a theme. For composers of such variations the theme is

only a starting-point for flights into the most distant regions; the most primitive melodic or harmonic progression, the simplest rhythmic motive, and even something less palpable, suffices to fire their imagination.

Sets of variations in the harmonic-decorative style used in times long gone by to be written even by the best composers, a fact that may be exemplified by Corelli's famous *Follia*, the twelfth of his twelve sonatas, Op. 5. In the time of Haydn and Mozart, and for decades after, the melodic-decorative style enjoyed a most extraordinary favour. Of course good composers cunningly mix the several kinds of variation. Nowadays they use the melodic-decorative sparingly, and eschew entirely or almost entirely the harmonic-decorative, except in simultaneous conjunction with the former. The evolutionary style was first extensively cultivated by Beethoven, although earlier composers made starts in that direction.

Beethoven has surpassed his predecessors not less, and perhaps more, as a writer of variations than as a writer of symphonies. And although a few of his successors come nearer him than his predecessors in this respect, they are far from equalling him. But this statement must not be understood to claim for Beethoven superiority in every one of his sets of variations. *Aliquando bonus dormitat Homerus*. Or, to give a more correct explanation, many of his pianoforte variations stand considerably below his best achievements because they are either productions of his younger years or occasional compositions and pot-boilers. We cannot say of Beethoven as of Mozart and other composers, that the variations which form parts of larger works are finer than the sets which form works by themselves, for it is impossible that anything could be grander than the thirty-three variations on the Diabelli waltz (Op. 120) and the thirty-two variations on an original theme (in C minor, without *opus*-number); but, no doubt, if I included in the present discussion all the pianoforte variations, whether complete by themselves or parts of larger works, whether for piano alone or for piano and other instruments, the proportion of first-rate variations would be much greater than now when I confine myself to self-contained works. To show what splendid specimens of variation composition we shall pass by, I need only mention the solo sonatas in A flat major (Op. 26), E major (Op. 109), and C minor (Op. 111), and the sonatas for piano and violin in D major (Op. 12, No. 1) and A major (Op. 47). I propose to proceed chronologically, with one or two exceptions however; for instance, I shall reserve for the last the three most important works—the Fifteen Variations with a Fugue on an Air of the Ballet *Die Geschöpfe des Prometheus*, Op. 35 (1803), the Thirty-two Variations on an original theme in C minor, without *opus*-number (1807), and the Thirty-three Variations on a Waltz by A. Diabelli, Op. 120 (1823). And now let us begin.

The first of Beethoven's published works and the earliest of his compositions that has come down to us is a set of

### NINE VARIATIONS (G minor, C.)

on a March by Ernst Christoph Dressler, dedicated to the Countess von Wolf-Metternich.\*

It was composed in 1780, and published at the latest in the beginning of 1783. The title of the first edition deserves to be quoted here. It runs thus: *Variations*

\* For the convenience of those who wish to follow my remarks with the music before them, I will indicate the pages where the works discussed are to be found in Augener & Co.'s handy octavo edition of Beethoven's *Pianoforte Works*, the second volume of which contains the variations and smaller pieces. For the above variations see Vol. II., p. 56.

*pour le Clavecin sur une Marche de Mr Dressler composées et dédiées à son Excellence Madame la Comtesse de Wolfmetternich née Baronne d'Asschbourg par un jeune amateur Louis van Beethoven âgé de dix ans. 1780. A Mannheim chez le Sr Goltz, Marchand et Editeur de Musique.* The interest we feel in this composition is solely biographical. But although without absolute artistic value, only a boy of great talent could at the age of ten write so smoothly and withal so pleasingly. The simplest melodic-decorative style reigns supreme, the harmonic-decorative peeping in in variations 5 and 9. *Naïveté* can go no further than it goes in some parts, where indeed the amount of variation is reduced to a minimum. In variations 1 and 3 the melody is practically identical with that of the theme, and the change of the solid chords of the original accompaniment into broken chords is, especially in the first variation, a very slight one. Discounting a few shakes and *floriture*, the melody presents itself again, with some but very little disguise, in the sixth variation, alternately above and below the unsophisticated broken-chord accompaniment—the right hand crossing and recrossing. In the second, fourth, seventh, and eighth variations the melody is trimmed and embroidered with capering, running, twirling, and waving divisions, while the accompaniment proves a staunch conservative adverse to any decided departure from the sacred “what is” and “has been.” The predominantly harmonic-decorative No. 5 is somewhat more interesting, and most interesting of all the last variation, in G major, where every bar of the theme is extended to two, although both are primitive enough. The measure of the theme, 2, is preserved throughout all the variations. A word about Dressler, the composer of the theme, may not be out of place, as his name is certainly not a household word in our time. And yet he was in the second half of the last century one of the most favourite singers of the German Italian opera. Born in the principality of Schwarzburg-Sondershausen in 1734, he entered in 1763 the service of the Duke of Gotha as secretary and chamber musician, in 1767 that of the Prince of Fürstenberg, at Weitzlar, as secretary and Capellmeister, sang in 1773 before the Emperor at Vienna, and settled afterwards as operatic singer in Cassel, where he died in 1779. He published both songs and writings on music.

My giving so much space to the above work can only be justified by the greatness of the composer and the circumstances of its production. It is different with the following work:

#### TWENTY-FOUR VARIATIONS (D major, ♯)

on the Arietta “Veni Amore” by V. Righini, dedicated to the Countess von Hatzfeld.\*

Not that this work is one of the master's *chefs-d'œuvre*. But though not a *chef-d'œuvre*, it shows—being composed ten years after the first-discussed work, before or about 1790 (published in 1791 at Mannheim)—the young artist progressing towards maturity, and giving unmistakable indications of great power. It sparkles with *esprit*. I am inclined to call these variations virtuosic; for there seems to be noticeable in them a striving for difficulties, difficulties à la Schumann and Brahms rather than à la Thalberg and Liszt. But the reader should mark well that I am thinking of the conditions of the year 1790, so he will have to make the translation from the 19th to the 18th century. Indeed, we hear a good deal in these variations that points to a new era. Take for instance variation No. 13. Note further the rhythmical trait in

variation 18 (bars 4, 8, 12, and 16), where the four quavers (two in the left and two in the right-hand part) contrast with the triplet movement. These, however, are small details in the midst of matters of greater importance. The *Adagio sostenuto*, No. 23, strikes one at once as right Beethovenish—it is so in its manifold rhythmical divisibility, its rich and varied sonorities (we might say “its instrumentation”), and in other respects. Again, the twenty-fourth variation, the extended *finale*, demands and cannot fail to secure attention. All the variations in this work are melodic, but either melodic-formative or, where melodic-decorative, so interesting in the accompaniment that the harmonic element deepens and invests with new significance the melodic contents. The reader will be well advised if he examines the twenty-four variations minutely: the task is instructive and, owing to the nature of the composition—its youthful high-spiritedness and vivacious imaginativeness—delightful and truly fascinating. As to Vincenzo Righini (1756—1812), whose “Veni Amore” Beethoven took as his theme, he was an Italian composer—chiefly of operas, but also of ariettas, cantatas, and instrumental music—who passed the greater part of his artist life in Germany, the last nineteen years in Berlin. At the time Beethoven produced the twenty-four variations Righini was Capellmeister of the Elector of Mayence. The house of the Countess von Hatzfeld, the lady to whom the work is dedicated, was one of those which the composer frequented in Bonn, his native place and abode up to October 1792. Before we have done with the twenty-four variations I have yet to tell an anecdote. In the autumn of 1791 the Elector of Cologne, usually residing at Bonn, went to Merгентheim in Swabia, his seat as grand master of the Teutonic order. For the entertainment of the knights who were to assemble there, he engaged a company of players at that time exercising their art at Nuremberg and Eichstädt, and also commanded a part of his Bonn band and some members of his theatre to attend him. The latter—the Court musicians and actors—proceeded from Bonn up the Rhine in two yachts as far as Mayence, and then, turning into the Main, continued their way up that river. They made a stay at Aschaffenburg, where in those days was living the pianist and composer Abbé Johann Franz Xaver Sterkel (1750—1817), well known then, but more famous in after years. Mozart who heard him in 1777 was not pleased with his playing, saying that “he played five duets, but so quick that it was unintelligible, and not at all distinct and in time.” Sterkel, however, had not yet attained maturity in 1777, nor had he, it would seem, completed his musical education. E. L. Gerber, writing about the time of the migration of the Bonn band (see his *Lexikon* of 1792), says that Sterkel being in 1781 sent by the Elector of Mayence to Italy for his further improvement, obtained by his character and still more by the performance of his compositions the applause of that nation, more especially of the ladies. The compositions of his then in print, twenty-eight in number, were for the most part pianoforte sonatas. Gerber said of them that they contained pleasing and brilliant things. Subsequently Sterkel succeeded the above-mentioned Righini as Capellmeister of the Elector of Mayence, and in 1808 followed the Prince Primate Dalberg to Ratisbon. But the political events drove him from this post as they had driven him from the one he previously occupied. His compositions comprise many larger vocal works, symphonies, concertos, quintets, &c.; but his great popularity as a composer was chiefly due to his piano sonatas and pieces and his songs. Gerber writes in 1814 that in the intervals between his larger compositions Sterkel “worked for

\* Vol. II., p. 144, of Augener & Co.'s Edition.

the entertainment of the amateurs of the piano. And the avidity with which his works have been received is testified to by the three, four, and five editions which the first publishers in Germany, France, and England brought out." Well, Beethoven, then twenty years of age, called, with Ries (the father of Ferdinand Ries), Simrock, and Andreas and Bernhard Romberg, on the Abbé Sterkel. They asked him to play to them. And when he complied with their request, Beethoven was all eyes and ears. Wegeler, Beethoven's friend, relates: "Sterkel played very lightly and pleasingly, and, as father Ries expressed himself, in a somewhat lady-like way. Beethoven, who till then had not heard any great excellent pianist, did not know the more delicate nuances in the treatment of the instrument; his playing was rough." When Sterkel had done, he asked Beethoven to play something. But the latter was disinclined to do so, and yielded only when the Abbé insinuated that the composer of the variations on "Vieni Amore" could not himself play them. "Beethoven," to make once more use of Wegeler's words, "played now not only these variations, as many as he could remember, but forthwith in addition to them a number of others not less difficult, and did this, to the surprise of the auditors, perfectly and quite in the same pleasing manner which had struck them in Sterkel's playing. So easy was it for him to model his style of playing on that of another."

(To be continued.)

## CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

CLAVECINISTS AND PIANISTS OF GERMANY, BOHEMIA, RUSSIA, POLAND, AND SCANDINAVIA.

(Continued from No. 215, page 254.)

1843. WOYCKE, EUGEN ADELBERT, b. at Danzig (Prussia). Composer of Sonatas, Novelletten, and many smaller pieces.
1846. KLEINMICHEL, RICHARD, b. at Hamburg (?). Composer of several pieces for four hands and smaller works for educational purposes. No biographical details at hand.
1846. NOSKOWSKI, SIGISMUND (VON), b. at Warsaw (?). Composer of characteristic pieces.
1846. BRÜLL, IGNAZ, b. at Prossnitz (Moravia). Pupil of Kufnatscha and Dessoff. Composer of two Concertos, a Trio, a Sonata with Violoncello, smaller solo pieces, &c.
1847. SCHARWENKA (LUDWIG) PHILIPP, b. at Samter (Posen). Pupil of Würst and Dorn. Composer of about forty works for Chamber-music and Piano Solo.
- 1848-1852. KETTER, HEINRICH, b. at Baja (Hungary), d. at Paris. Composer of showy and elegant drawing-room pieces.
1849. RIEMANN, HUGO (DR.), b. at Grossmehlra, near Sondershausen. Pupil of the Leipzig Conservatoire. Author of an excellent method of pianoforte playing.
1850. SCHARWENKA, FRANZ ALEX., b. at Samter (Posen). Pupil of Würst and Dr. Th. Kullak. Composer of two Concertos, two Trios, a Quartet, Sonatas for Piano and Violin, ditto for Violoncello, two Solo Sonatas, and a great number of shorter solo pieces, of which the Polish Dances, Op. 3, obtained great popularity.
1853. NICODÉ, JEAN LOUIS, b. at Jercz (Posen). Pupil of Würst and Dr. Th. Kullak. Composer of a great number of effective solo pieces and Duets.
1854. MOSKOWSKI, MORITZ, b. at Breslau. Pupil of Dr. Kullak. Composer of about 45 works for piano solo and four hands; of these the Op. 12, 15, 17, and 35, and the Album Espagnol and modern Suite, "From Foreign Parts," are well known.

Among the most distinguished pianists of the present time we may name:—

- |                         |                         |
|-------------------------|-------------------------|
| DREYER, FELIX.          | SCHOLZ, HERMANN.        |
| FRIEDHOLD, ALTHUR.      | SCHÜTT, EDUARD.         |
| GRÜNFELD, ALFRED.       | SILOTTI, ALEXANDER VON. |
| PACHMANN, VLADIMIR VON. | SJÖGREN, EMIL.          |
| PAUER, MAX (1866).      | STAVENHAGEN, BERNHARD.  |
| SAUER, EMIL.            | WILM, NICOLA VON.       |
| ROSENTHAL, MORIZ.       |                         |

VIOLINISTS AND OTHER INSTRUMENTALISTS OF GERMANY, RUSSIA, BOHEMIA, HUNGARY, SCANDINAVIA.

- 1638-1608. BIERER, HEINRICH JOHANN FRANZ (Violinist), b. at Wartenberg (Bohemia), d. at Salzburg. (Ennobled by the Emperor Leopold I.) Composer of six Sonatas (1681), seven three-part Partitas, and two Sonatas. "Tam aris quam aulis servientes." (See David's Hochschule.)
- 1640-1700. STRUNK, NICOLAUS ADAM (Violinist), b. at Celle, d. at Leipzig. Of his works is published: "Musikalsche Übung auf der Violine oder Viola da Gamba in etlichen Sonaten über die Festesänge gleichen etlichen Ciacconen mit 2 Violinen bestehend" (1691).
- 1650- (?). WALTHER, JOHANN JACOB (Violinist), b. near Erfurt, d. (?). He composed "Scherzi di Violino Solo" (1676), "Hortulus chelicus, uno violino, duabus, tribus et quatuor sublimis choris simul sonantibus harmonice modulanti" (1688); of this work the last (28th) number is called, "Serena a un coro di violini, organo, tremolante, chitarrino, piva, due tromboni e timpani, lira tedesca, ed arpa smorzata pe un violino solo."
- 1656-1705. WESTHOFF, JOHANN PAUL (Violinist), b. at Dresden, d. at Weimar. Composed six Sonatas (1694, Dresden).
- 1660-1750. HERBSTREIT, PANTALEON (Violinist), b. at Eisleben, d. at Dresden. He was the inventor of the kind of dulcimer called Pantaleon.
- 1681-1767. TELEMANN, GEORG PHILIPP, b. at Magdeburg, d. at Hamburg. Composer of various pieces for the Violin, as: "Corelli like imitations" for two Violins and Basso continuo, &c.
- 1687-1755. PISENDEL, JOHANN GEORG (Violinist), b. at Carlsburg (Franconia), d. at Dresden. Composer of eight Violin Concertos, Concerti grossi, Soli for Violin and Bass, &c.
- 1695- (?). TREU (in Italy called FIDELI), DANIEL GOTTLIEB (Violinist), b. at Stuttgart, d. (?). Pupil of Kusser and Vivaldi; as composer, better known by his dramatic works.
- 1697-1773. QUANZ, JOHANN JOACHIM (Flautist), b. at Oberscheden (Hanover), d. at Potsdam. Composer of 300 Concertos and 200 other pieces for the flute; also author of a method to play the flute. Teacher of King Frederick II. of Prussia.
- 1698-1771. GRAUN, JOHANN GOTTLIEB (Violinist), b. at Wahrenbrück, d. at Berlin. Composer of 29 Violin Concertos, 24 Quartets, &c.
- 1709-1786. BENDA, FRANZ (Violinist), b. at Altenbatsch (Bohemia), d. at Potsdam. Composer of about 100 pieces, of which some are written in Tartini's style.
- 1713-1752. BENDA, JOHANN (Violinist), brother of Franz B., b. at Altenbatsch (Bohemia), d. at Potsdam. Clever executant. Composer of three MS. Concertos.
- 1718-1780. CRONER, FRANZ FERDINAND (Violinist), b. at Augsburg, d. at Munich.
- 1719-1761 (1776 ?). STAMITZ, JOHANN CARL (Violinist), b. at Deutschlrod (Bohemia), d. at Mannheim. Founder of the so-called "Mannheim" School. Composer of a good number of pieces. See Fétis's "Biographie des Musiciens."
- 1719-1787. MOZART, LEOPOLD JOHANN GEORG (Violinist), b. at Augsburg, d. at Salzburg. Composer of six Sonatas for two violins and bass, and author of the distinguished method, "Versuch einer gründlichen Violinschule" (1756).
- 1720- (?). ABEL, LEOPOLD AUGUST (Violinist), b. at Cöthen, d. at Schwerin (?). Pupil of F. Benda. Composer of six Violin Concertos.
- 1725-1787. ABEL, CARL FRIEDRICH, b. at Cöthen, d. at

- London. From 1748—1758 in Dresden, and from 1759—1782 in London. Excellent and in his time greatly-admired performer on the viola di gamba.
- About this time—1800. WENDLING, JOH. BAPTIST, b. in Alsace, d. at Munich. Appointed 1754 as first flautist. Excellent performer.
- 1727—1782. LÖHLEIN, GEORG SIMON (Violinist), b. at Neustadt auf der Haide, d. at Danzig. Author of a good Violin School.
- 1730—1795. PESCH, CARL AUGUST (Violinist), b. at Braunschweig (?), d. there. Excellent performer.
- 1731—1798. CANNABICH, CHRISTIAN (Violinist), b. at Mannheim, d. at Frankfurt-on-the-Main. Pupil of Stamitz. Of his compositions almost nothing is known.
- 1731—1796. SCHMITT, LORENZ (Violinist), b. at Obertheres (Würzburg), d. 1796 at Würzburg. 1757, pupil of Tartini's. Schmitt's pupils were: Baumele, Keuschel, and Demar.
- 1733—1800. FISCHER, JOHANN CHRISTIAN (Oboist), b. at Freiburg (Baden), d. at London. Composer of ten Concertos for Oboe.
- About this time—1779. HOLZBOGEN, JOSEPH (Violinist), b. at Munich, d. there. His compositions were not published.
- 1735—1785. CRÜNER, JOHANN NEROMUK (Violinist), b. at Munich, d. there. Pupil of his brother, Franz Ferdinand. Details are wanting.
- 1736—(?) FRÄNZL (FRÄNZEL), IGNAZ (Violinist), b. at Mannheim, d. there (?). Of his compositions (Concertos) nothing is known.
- 1739—1799. DITTERS (VON DITTERSDORF) CARL (Violinist), b. at Vienna, d. at Castle Rothlhotta, Neuhaus. Composer of twelve Concertos, six Quartets, twelve Divertissements for two violins and violoncello, &c.
- 1741—1804 or 1805. PICHL, WENZESLAUS (Violinist), b. at Bechin (Bohemia), d. at Vienna. Pupil of Dittersdorf. Composer of "100 Variazioni per il Violino sulla scala del *fermo*, Napoli, 1787." Violinist of the Archduke Ferdinand.
- 1745—1815. SALOMON, JOHANN PETER (Violinist), b. at Bonn, d. at London. Settled 1781 in London. Well known as Entrepreneur of orchestral concerts, for which Haydn wrote the well-known "Salomon Symphonies."
- 1745 (or 1743)—1799. CRAMER, WILHELM (Violinist), father of John Baptist Cramer, b. at Mannheim, d. at London. Pupil of Johann Stamitz and Cannabich. Settled 1772 in London, where he became leader of the Ancient and Professional Concerts, also of the Handel Festivals.
- 1745—1805. ERNST, FRANZ ANTON (Violinist), b. at Georgenthal (Bohemia), d. at Gotha. Pupil of Lolly (Prague). He was also a good violin-maker.
- 1746—1801. STAMITZ, CARL, b. at Mannheim, d. there. He excelled as performer on the viola (tenor) and the viola d'amour.
- 1751—1781. LAMOTTE, FRANZ (Violinist), b. (not certain whether at Vienna or the Netherlands), d. ? (Holland). He published 1770 (Paris) three Concertos and *Airs Variés*, and in London six Sonatas for violin and bass.
- 1753—(?) STAMITZ, ANTON (Violinist), b. at Mannheim, d. at Paris. Details are wanting, but it is known that he was the teacher of Rodolphe Kreutzer.
- 1753—1812. JANITSCH, ANTON (Violinist), b. in Switzerland, d. at Steinlurth. Pupil of Pugnani (Turin). Of his compositions nothing was published.
- 1753—1798. STAAL, CASPAR (Violinist), b. at Damm (near Aschaffenburg), d. at Fulda. Pupil of Cannabich, Franzl, and Lotti.
- 1757—1819. HAACK (HAAK, also HAAKE) (Violinist), b. at Potsdam, d. at Berlin. Composer of Concertos, Duos, and Trios; also of Sonatas for piano and violin.
- 1757—1831. PLEYEL, IGNAZ, b. at Ruppersdorf (near Vienna), d. near Paris (on his estate). Pupil of Haydn. Composer of many Solos, Duets, Quartets, &c., for violin and other string instruments.
- 1759—1800. SCHELLER, JACOB (Violinist), b. at Schettal (Bohemia), d. in a village (Frisia), name unknown. Pupil of Croner. His contemporaries called him the predecessor of Pugnani.
- 1759—1831. KROMMER, FRANZ (Violinist), b. at Kamenitz (Moravia), d. at Vienna. Composer of a great number of pieces for string instruments, which were soon forgotten.
- 1761—1819. WRANITZKY, ANTON (Violinist), b. at Neureusch, d. at Vienna. Composer of String Quintets, Quartets, Variations, and Duets (for Violin), and of Sonatas for Violin and Bass.
- 1762—(?) TIEFZ, AUGUST FERDINAND (Violinist), b. in Lower Austria, d. at St. Petersburg (not certain). He settled 1789 (Gerber) or 1796 (Fétis) in Petersburg, but was, according to another account, during the latter years of his life member of the Dresden Orchestra.
- 1763—1826. DANZI, FRANZ (Violoncellist), b. at Mannheim, d. at Carlsruhe. Pupil of his father. Composer of a good number of pieces for his instrument.
- 1766—(?) HUNT, CARL (Violinist), b. at Dresden, d. there. Pupil of his father. Since 1783 first Violinist of the Dresden Orchestra. Composer of a great number of Violin Concertos.
- 1766—(?) ECK, JOHANN FRIEDRICH (Violinist), b. at Mannheim, d. near Nancy. Pupil of Danner; teacher of his younger brother Franz Eck (see 1774). Composer of six Violin Concertos and a "Sinfonia concertante" for two Violins.
- 1767—1821. ROMBERG, ANDREAS (Violinist), b. at Vechte (Münster), d. at Gotha. Pupil of his father. Cousin of the well-known Violoncellist Bernhard Romberg. Composer of many Variations, Rondos, Studies, Quartets, Quintets, Sonatas for Piano and Violin, Duos for Violin, &c. He is best known by his cantata "Die Glocke" (Schiller).
- 1770—1841. ROMBERG, BERNHARD (Violoncellist), b. at Dinklage (Münster), d. at Hamburg. Pupil of his father, Anton R. Composer of nine Concertos, three Concertinos, Fantasias, Rondos, Variations, Polonaises, &c., for his instrument.
- 1771—(?) ROMBERG, ANTON (Bassoon-player), b. at Münster, d. at Munich. Brother of the above.
- 1774—1851—MÜSER, CARL (Violinist), b. at Berlin, d. there. Pupil of Haake, and advised by Franzel, Viotti, and Rodé. Highly esteemed as a performer.
- 1774—1804. ECK, FRANZ (Violinist), b. at Mannheim, d. in a lunatic asylum at Strassburg. Excellent performer; teacher of Spohr. Of his compositions nothing is known.
- 1775—1831. EBERWEIN, TRAUGOTT MAXIMILIAN (Violinist), b. at Weimar, d. at Kautoldt. Distinguished performer. Of his compositions for Violin details are wanting.
- 1775—1828. MORALT, JOSEPH (Violinist), b. at Schwetzingen, near Mannheim, d. at Munich. Pupil of Geller and Lops. Well known as the leader of the "Moralt" Quartet-party.
- 1776—1830. SCHUPPANZIGH, IGNAZ (Violinist), b. at Vienna, d. there. Best known as leader of Quartet-party which performed, to the composer's satisfaction, Beethoven's Quartets. Violinist of Prince Kazunowski, Russian ambassador at the Imperial Court of Austria.
- 1777—1825. MORALT, JOHANN BAPTIST (Violinist), b. at Mannheim, d. at Munich. Composer of Violin Duets. The "Moralt" Quartet consisted of Joseph (1775—1828), First Violin; Johann Baptist (1777—1825), Second Violin; Georg (1781—1818), Tenor; and Philipp (1780—1829), Violoncello.
- 1777—1827. KIESEWETTER, CHRISTOPH GOTTFRIED (Violinist), b. at Anspach (Bavaria), d. at London. Pupil of his father, Joh. Friedrich K. Excellent performer. Of his compositions (several Concertos) nothing was published.
- 1778—1840. SEDLER, FERDINAND AUGUST (Violinist), b. at Berlin, d. there. Pupil of Haake. Details about his compositions are wanting.

1780 (1784)—1842. CLEMENT, FRANZ (Violinist), b. at Vienna, d. there. Pupil of his father. Excellent performer, and composer of about twenty Concertinos, Variations, Studies for Violin. Clement was the first who played Beethoven's Violin Concerto in public (Dec. 23, 1806).

(To be continued.)

## OUR MUSIC PAGES.

IN this month's Music Pages the reader will find the charming soprano solo (or chorus), "Every night wash I my bed, and water my couch with my tears," No. 5, from Gurlitt's *The Flood*, which we promised last month (see Review in January number of MONTHLY MUSICAL RECORD). To this vocal composition we add an instrumental one—the graceful, naïve, and light-hearted No. 3 of Del Valle de Paz's excellent book (Op. 66) of *Serenatelle alla Popolare*. Those who are not pleased with these two compositions must, we venture to think and say, be very difficult to please.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

January, 1889.

THE tenth Gewandhaus concert opened with Wagner's *Faust* overture. Not long ago I read in your valuable journal some rather severe comments upon this work, which the writer described as *Kapellmeister music*. Form, it is true, is not the strong point of Wagner's *Faust* overture; it depends for its effect upon intense dramatic force and vivid instrumental colouring. The overture was so brilliantly played that the conductor was recalled. The other orchestral item at this concert was Beethoven's Eighth symphony, which concluded the programme; eclipsing, by the sublimity of its ideas, all that had gone before. The soloists were Messrs. Grunfeld and Scheidtmantel. The former proved his virtuosity by a masterly rendering of Rubinstein's Concerto in D minor. His performances of Beethoven's Andante in F, Chopin's Nocturne in B major and Valse in E minor were marred by some affectation, which defect quite spoiled his playing of Schumann's "Träumerei."

The eleventh concert was remarkable for a fine performance of Beethoven's Overture, Op. 124. The bassoons, in the introduction, which are usually quite drowned by the fanfare of the trumpets, came out surprisingly clearly on this occasion. We believe we are right in assuming that they were at least doubled. The overture was followed by Brahms' exacting "Triumphlied" for eight-part chorus and orchestra. The trying voice-parts received almost absolute justice, and the work was very warmly applauded. Volkmann's D minor symphony formed a fitting climax and conclusion to the concert, arousing, as it always does, great enthusiasm.

The New Year's concert opened with a motet by Dr. Rust. This was succeeded by Beethoven's Violin Concerto, played by Joachim. Received with acclamation, Joachim seemed almost overwhelmed at first; his right arm was a little restless, but this passed off, and he soon regained full artistic tranquillity, and played as only he can play. The orchestral accompaniments were beautifully rendered, and the performance, as a whole, can have seldom, if ever, been surpassed. Joachim subsequently played his own lovely "Romanze" in B flat,

"Sarabande et Tambourin" by Leclair, and Spohr's charming "Barcarolle." We are at a loss to account for the choice of Leclair's pieces; the Sarabande is dry, and the Tambourin somewhat trivial. Had they been written by a contemporary composer, they would seldom, if ever, gain a hearing. The Thomaner choir, who sang Rust's motet very well, also creditably rendered some Lieder by Schumann. But the speciality of the Thomaner choir is church music à capella, of which they did not bring forward a specimen on this occasion, and we have heard Schumann's "Das Schifflein" sung far better by the Gewandhaus choir. Schumann's C major symphony brilliantly concluded the concert.

There was but a sorry attendance in the theatre at the concert which was given for the benefit of a newly-founded pension fund for the orchestra. Poor indeed must have been the pecuniary result, for most of those present were holders of free tickets. This concert gave a singular illustration to the assertion of some of our Leipzig critics, that the public are longing for novelties, and especially for Liszt. At the performance under notice, the programme consisted of a symphony by Eugen Grünberg, a concerto in C minor by Saint Saëns, and *Idéale* by Liszt; and the theatre presented a dreary void, in spite of the excellent soloists engaged. Herr Sauer, a pianist of repute, played the Saint-Saëns concerto and Chopin's variations, Op. 12, Schumann's *Nachtstück* in F, and Mendelssohn's *Rondo Brillant*. Fräulein Roon, a singer who very quickly gained the favour of the public, sang an air from Max Bruch's *Odysseus*, and Lieder by Wagner and Rubinstein. Herr Grünberg, composer of the symphony referred to above, is a member of the orchestra and a very good second violinist. It is not every orchestra which can count among its ranks a player able to write a symphony, but we cannot say much in praise of Herr Grünberg's. It is so unequal: one finds in it noble ideas, side by side with the merest trivialities; some real inspiration mixed up with much that is factitious. Herr Sauer's playing of Saint Saëns' Concerto and Mendelssohn's Rondo was very fine. He was less effective in the Variations by Chopin. Herr Sauer may be ranked with those modern players who are virtuosi first, and musicians afterwards. It remains to be said that the symphony was well played under the composer's direction. The *Idéale* of Liszt, conducted by Nickisch, did not fare so well. The performance was anything but ideal.

At the fifth concert of chamber music, Brahms' quartet in C minor was presented, and Beethoven's Op. 132. Both were well rendered. Between these two string quartets, a piano quartet by the Dutch composer Schlegel was performed, the composer himself presiding at the piano. This work failed utterly; indeed we never remember to have been present at such a complete *fiasco* in Leipzig before. We cannot conceive how Herr Brodsky could have been induced to bring such a work before a Leipzig audience.

The 13th Gewandhaus concert was not so well attended as the previous one, doubtless because the programme was less interesting. The unreserved seats were empty. Perhaps the inclusion in the *menu* of such heavy dishes as Brahms' First Piano Concerto and D'Albert's Overture to *Esther* frightened away some delicate palates. Nevertheless, the Brahms Concerto (from his "storm and stress" period) was so exquisitely performed by Herr D'Albert and the orchestra, as to create a deep impression, though it cannot be denied that the work exceeds in every way the legitimate limits of a concerto. Besides the Concerto, Eugen D'Albert played the *Passaaglia* in C minor by Bach, Chopin's *Nocturne* in B, and a Hungarian rhapsody by Liszt. A somewhat strange association of

styles! We could well have spared the Liszt rhapsody. The orchestral numbers at this concert were D'Albert's *Escher* overture, Schubert's *Entr'acte* in B flat from *Rosamunde*, and the symphony in C, with the fugue finale, by Mozart. D'Albert's overture is seriously conceived, but is lacking in originality and spontaneity; reflection largely preponderating. There are many changes of tempo and many pauses, but very little flowing melody. The instrumentation, however, is in some places very effective; and the composer conducted the somewhat intricate overture with ease and certainty.

Fräulein Thekla Friedlander, well known in London as an accomplished vocalist, gave an interesting concert here. The programme consisted of songs by Schubert, Schumann, Jensen, Grieg, Reinecke, &c. The artist excited general enthusiasm by her excellent performances. The youthful pianists, Zwintscher and Hutcheson, appeared at the same concert, in a *Chaconne* for two pianos by Jadassohn, and Herr Klengel gave an exquisite rendering of Reinecke's *Arioso*, *Gavotte*, and *Scherzo* for violoncello.

### MUSIC IN VIENNA.

January, 1889.

THE performance of the Wagner cycle including the master's ten operatic works from *Rienzi* to the *Götterdämmerung* proved an eloquent testimony to the super-excellence of our soloists, chorus, orchestra, and important scenic appurtenances, the difficult problem of the somewhat ludicrous walk home of the gods over the rainbow having been solved by placing the seven-coloured bridge more at the back of the stage than formerly. Frau Materna, the unrivalled Brunhilde, and Herr Winkelmann, the typical Siegfried, who, by the way, accepted the small rôle of Froh in the *Rheingold*, were called about a dozen times before the curtain at the end. Special praise, in a first-rate *ensemble*, is also due to Herr Reichmann in the ungrateful part of Wotan, and to Mesdames Renard, Forster, and Kaulich, who sang and swam their parts as Rhine-daughters in excellent style; other parts being worthily filled by Mesdames Papier, Lola Beeth, Lehmann, Herren Rokitansky, Horwitz, Schmitt, Schilzheim, and Hablawetz—Wagner's *Meistersinger* has been presented full length, excepting a few short cuts, mostly in the parts of the loquacious apprentices. The performance lasted from 7 until 11 p.m. Friedrichs, of the Bremen Opera and of Bayreuth celebrity, who proved himself a very clever singer and actor, makes Beckmesser a still more insufferable lover than usual. So many intentionally cacophonous sounds have rarely been heard on the stage. His greatest effect was achieved in the famous silent scene of the third act.—*A propos* of the recent performance of the *Nibelungen* music-dramas in their integrity at Berlin, the Wagnerian organs have gained the conviction that the occasional *ennui* experienced at previous representations was *owing to the cuts*, but that the impression of excessive length disappeared with the performance of these works in their uncut entirety—a kind of logic for which the aforesaid ultra-Wagnerians must be responsible.—Youth and beauty have probably never been joined to the same degree in Gounod's opera *Roméo et Juliette* as on its revival here with Lola Beeth and Van Dyck in the parts of the ill-fated lovers. Unfortunately their singing was, in spite of considerable merit, not quite on a par with their personal attractions. That the last-named youthful tenor should, notwithstanding his strongly-marked French accent, persistently strive after German laurels, with

an unequalled success at the French Opéra within easy reach, does honour to his artistic aspirations, especially as in Wagnerian opera he must ever appear weak by the side of the above-named Winkelmann.—A favourable impression has been created by yet another Styrian vocalist, Fräulein Rohn, from the Graz Opera, who, in addition to youthful charms, displayed a pleasing if as yet somewhat shrill voice, good expression, and dramatic instinct as *Annchen* in Weber's *Freischütz*. The young *dubitant* will not be lost sight of by our operatic directors.

A new romantic opera, *Das Steinerne Herz*, by Ignaz Brüll (composer of *Das goldene Kreuz*, which is approaching its hundredth representation) was received with the warmest approbation, under Angelo Neumann's directorship at Prague, and subsequently on its production at Hamburg. Written to an exceptionally clever libretto by the Swiss poet, D. V. Widemann, based upon a charming story by Hauff, the music is said to be distinguished by genuine freshness of invention, increased intensity of expression and knowledge of dramatic effect, and will no doubt make the round of most German stages.

Minna Walter, daughter of our famous tenor, Gustav Walter, met with signal success as Frau Fluth (*Merry Wives*) and Pamina (*Zauberflöte*) at Pressburg.—Our youthful bravura singer, Emma Teleky, pupil of V. Rokitansky, pleased greatly as Angela in the *Domino Noir* at Hamburg. Adolphine Ander, niece of the celebrated tenor, Alois Ander, and daughter and pupil of our Professor Ander, has been engaged as bravura singer for a term of some years at Wiesbaden, and Helene Hieser reflects considerable credit upon our Conservatoire as a favourite member of the Stuttgart Opera.

Amongst the most important features of our "Philharmonic" concerts must be mentioned the first production here of Johannes Brahms's Concerto for violin, violoncello, and orchestra, Op. 102, already known in London. After the performance, for which Joachim and Hausmann came specially from Berlin, the composer was espied by Hans Richter, the conductor, behind the double basses, and brought to the front to receive the cheers of an enthusiastic audience. Two other interesting novelties were Joachim's overture in memory of Kleist, a nobly conceived and musicianly work, but with little to reflect the poet's passion and power; and Edvard Grieg's suite, "Holbergiana," for strings, which presents a happy blending of the old and new, and was welcomed with great favour.

By the way, Johannes Brahms was the recipient of yet another ovation on the occasion of his first public performance, with Prof. Eugen Hubay as violinist, of his new violin Sonata in D minor (No. 3) at a "Brahms evening," given by the Hubay-Popper quartet at Buda-Pesth. The sonata (MS.) is described as one of Brahms's finest inspirations. His string sextet in G, and six of his new songs rendered by the already mentioned Viennese tenor, Gustav Walter, were included in the scheme.

A concert both classical and modern was given here by the said Hubay, unquestionably one of the foremost living violinists, his greatest success being gained with Bach's Suite in B minor for violin alone. Another interesting concert was that given by the famous Männergesang Verein, being the 500th public performance since its foundation in 1843 by Dr. August Schmidt. The programme included many of the "crack" pieces by Schubert, Mendelssohn, Schumann, Kreutzer, Engelberg, &c., by which the Society succeeded in maintaining first rank against all comers. Herr Kremser conducted, and Gustav Walter was, as honorary member, included among

the soloists. Among the most noteworthy performances of the "Sing akademie," conducted by Weinzierl, was a new choral, "Ave Maria," by Bruckner, being perhaps one of this wayward composer's best, most concise and melodious works.

Nor must a first-rate execution of Brahms' "Deutsches Requiem"—the pride of modern German art—under Hans Richter's baton, with Fräulein Forster and Herr Reichmann as excellent vocal soloists, be forgotten.—Marie Baumeyer's concert deserves notice on account of her performance of Brahms's enormously difficult Second Piano-forte Concerto, which has hitherto been played in public only by the composer and Eugène d'Albert. Every seat was sold, and, notwithstanding the inevitable "odious comparison," the bold attempt was entirely successful.—Another pianist, winsome Fräulein Olga Segel, met likewise with well-merited favour, more particularly in the virtuosic style, at her own concert.

On the other hand Frau Marie Jaëll seems to rely for effect chiefly upon eccentricity both in her piano-forte playing and own compositions. Herr Filip Forstén, of the Royal Swedish Opera, even surpassed last year's successes by a display of his beautiful baritone, genuine warmth of expression, and excellent enunciation in Swedish, French, and German, at his concert, in songs by Schubert, Schumann, Brahms, Kjerulf, &c. The favourite vocalist was presented with a laurel wreath adorned with the Austrian and Swedish colours. Nor should a very interesting sonata for piano-forte and violin by Anton Rückauf, played on this occasion by the composer and Herr Winkler, pass unnoticed.

The brothers Willi and Louis Thern renewed previous successes by their marvellous *ensemble* playing of piano-forte duets before a crowded and distinguished audience at their own *matinée*. It is indeed surprising that this *genre*, so rich in material both classical and modern, remains practically a "sealed book" as far as concert performances are concerned.

Successful concerts were likewise given by two juvenile "prodigies;" the pianist Olga Rosinger, thirteen years of age, who excelled in the technical execution of a series of *slon* pieces within comparatively easy intellectual grasp. Absolutely astonishing, however, was the mastery displayed in Sarasate's "Zigeunerweisen," and similar bravura pieces, by the little violinist Hermann von Roner, who has made considerable strides under Dr. Joseph Joachim since his last public appearance.

An irreparable loss has been inflicted upon lovers of chamber-music by the unexpected retirement, through failing health, of Joseph Hellmesberger from his famous quartet cycle, which he "led" since 1849 until last year, when he chiefly contented himself with the viola part. As the late Professor John Ella once said to the writer, for poetic charm as a quartet leader Joseph Hellmesberger was unequalled even by Joachim. His son and successor, Joseph Hellmesberger, junior (conductor at the Imperial Opera), although very clever, lacks the *feu sacré*, the youthful *flair* of the veteran artist. The younger son Ferdinand continues to hold the violoncello.

Notwithstanding this sad drawback, the attendance continues good at this as well as at our other three quartet cycles, greatly to the credit of our amateurs, with Rosé, Kreuzinger (tenth season), and Winkler as leaders respectively, the passion and *verve* of the last-named exercising an almost electric effect upon his colleagues and the audience. Among the less familiar works given, Robert Fuchs's very "taking" Piano-forte Quartet (with a clever *débütante*, Fräulein Polansky, as pianist) should especially suit your chamber concert.

Amongst recent publications a complete edition by Joseph Eberle of Joseph Lanner's delightful dance music deserves mention. Incredible as it may appear, no less than sixty-nine pieces out of the 200 of this favourite composer's works had been completely sold out, without reprints, many years ago. With infinite pains the missing works had therefore to be collected in the original MSS. (some of them in the possession of the composer's daughter, the celebrated ballet mistress, Katti Lanner, resident in London), in publishers' proof sheets, orchestral scores, and even single orchestral parts—these being most carefully rearranged for piano-forte solo by our excellent Kremser, the whole now forming a worthy pendant to the publication of Johann Strauss's, senior's, complete works by Breinkopf at Leipzig. Oddly enough, the orchestral parts of Lanner's beautiful waltzes—being the nearest approach to Franz Schubert's style of dance music—and of his other works were invariably copied out with extreme neatness by the composer himself for his famous band, each orchestral part being inscribed "Mit Gott!" which bears witness, as has been observed, as much to the composer's deep religious feeling as to his deficient orthography.

Speaking of MSS., a highly interesting collection of compositions by Hummel (his great Piano-forte School amongst them), Spohr (his celebrated Violin School), Liszt (including his Paganini Studies, Schubert's and other Lieder Transcriptions, Hungarian Rhapsodies, &c.), Romberg, Lindpaintner, Franz Lachner, a Festal Overture by Proch, scored in Joseph Lanner's handwriting, &c., were left by the late Frau Karl Haslinger, widow of the great publisher and able composer repeatedly referred to in R. Schumann's literary writings. A portion of these MSS. has since been purchased by the Countess Louise Erdödy.

Other interesting lately published piano-forte works are Johannes Brahms's above-mentioned Double Concerto for Violin, Violoncello, and Orchestra, the same composer's favourite "Zigeunerlieder" (Gipsy Songs), and Saint-Saëns's *Étienne Marcel*, ballet music recently performed at a Crystal Palace concert, all arranged as piano-forte duets, the "Zigeunerlieder" likewise as piano-forte solo.

The Austrian Art Union (Kunstverein) Christmas exhibition included some pictures of considerable interest to the musician, such as H. Siemiradzki's "Young Chopin at the Berlin Salon of Prince Radziwill," every figure in the group being a finely executed portrait; and Professor Hugo Knorr's great Richard Wagner picture cycle, "The Ring of the Nibelungen," comprising: "The Dwarf Alberich's theft of the Rhinegold;" "Alberich's Curse of the Treasure;" "The Killing of Fasolt and Conquest of the Treasure by Fafner;" "Hunding's Death by Wotan's Sword;" "Wotan's approach to punish Brunnhilde;" "The Forging of Siegfried's Sword;" "Siegfried shivers Wotan's Spear;" "Siegfried vanquishes Brunnhilde, appearing in Gunther's likeness;" "Hagen kills Siegfried;" "The Rhine Daughters in possession of the Ring;" "Hagen's Death."

Our celebrated piano-forte manufacturer Ehrbar has patented a perforated piano-forte case, which is said to emit a much fuller tone, especially with the lid closed, than the ordinary case, whilst the elegant brass ornaments have a pleasing effect to the eye. This simple and ingenious invention seems destined to meet with extensive favour. Another interesting novelty was exhibited at a concert given by Eduard Kleibl in the shape of an electro-magnetic lyre (patent Kühmayer), from which the concert-giver's skilful bowing succeeded in extracting some charming effects.

## Reviews.

*Vingt Études faciles et progressives* pour piano. Par E. PAUER. (Edition No. 8,319; net, 2s.) London: Augener & Co.

THERE is no scarcity of good and useful studies for the piano, but we cannot have too many of them, and therefore give a warm welcome to Mr. Pauer's, which certainly are good and useful, and entertaining as well as educative. It is difficult to describe adequately the material of studies without becoming tedious, and the worst of literary sins must be avoided even at the cost of inadequacy. Among other things we meet in these studies material for the practice of scales, *arpeggios*, turns, trills, *staccato*, *legato*, *semi-staccato*, *cantilena*, &c. As usually the *arpeggio* is exemplified by many forms—in the compass of an octave, through several octaves, confined to one hand and divided between the two hands, *legato* and *staccato*, with and without a simultaneous melody. Material for practising thirds is also to be found in several forms—namely, consecutive and simultaneous thirds. There are further studies with reiterated notes, and much else which we have not space to enumerate. But enough has been said to show that these twenty easy and progressive studies by Mr. Pauer are a work which deserves the attention of teachers.

*Lieder ohne Worte* (Songs without Words) for the piano-forte. By F. MENDELSSOHN-BARTHOLDY. (Edition No. 8,237; net, 2s. 6d.) London: Augener & Co.

HERE is a cheap edition of Mendelssohn's *Songs without Words* which distinguishes itself from others of that category by clear and large print and excellent paper. Another feature which will be appreciated by many is the fingering with which it is provided. The name of the composer and the title of the work, or rather works, speak for themselves. We need, therefore, not enlarge on the delightful qualities of this music, so refined in feeling and expression. Strange to say, our forefathers did not at once take to what now ranks with the most popular compositions, and what, in imitation of the phrase "household words," might be called "household notes." The first and third books of Mendelssohn's *Songs without Words*, then entitled *Melodies for the Piano-forte*, were published in this country by Novello in 1832. The composer was to receive a royalty on each copy sold. On coming in April, 1833, to London, he wrote to Moscheles—we quote from Felix Moscheles' *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles*—as follows: "This morning I again forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning, and if he has only sixpence to give me as my share, I would rather not broach the subject. So please leave word at my house whether you think I ought to mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide; the saying is, 'Ment has its Crown,' so I scarcely expect I shall get as much as half-a-crown." Well, the "practical outcome" was in June, 1833, £4 16s. for forty-eight copies; and as late as 1836 no more than 114 had been sold. *Tempora mutantur*.

*Valse brillante* pour piano. Par M. MOSZKOWSKI. (Edition No. 8,243; net, 1s. 6d.) London: Augener & Co.

AS a rule one opens nowadays pieces exhibiting on the title-page the word "Valse," especially if this is accompanied by the epithet "brillante," with reluctance. For what one expects is either nothing or an uninviting something; and what one in most cases finds is either commonplace or strained. No fear of this kind need deter the pianist into whose hands Moszkowski's *Valse brillante* in a flat major (*Allegro con brio*) falls. Moszkowski is one of the most original and most interesting of our living composers, and this waltz numbers with the most successful that have been written for many a day. What vigour, what verve, what vitality! Every nerve is tingling, every muscle is stretched. Here is brilliancy, here is a waltz, and here withal is music!

*Danzas Españolas* (Spanische Nationaltänze) pour piano à quatre mains. Par F. KIRCHNER. (Edition No. 6,940; net, 1s.) London: Augener & Co.

KIRCHNER'S Spanish Dances for four hands, Op. 260, are at least on a level with the best of the kind he has written, and this is paying a handsome compliment. They are three in number. And whether we play the *Allegro con brio*, the *Allegro non troppo*, or the *Tempo di Bolero*, dulness, sluggishness, and melancholy must depart. These lively, sparkling dances will be the delight of the drawing-room and school-room.

*Cecilia*. Organ Pieces in diverse styles. Edited by W. T. BEST. Book XL. (Edition No. 5,840; net, 1s.) London: Augener & Co.

*Marcia di Processione* by Enrico Bossi, *Andante* (F major) by Samuel Wesley, and *The National Anthem* arranged by W. T. Best—such are the contents of the fortieth part of *Cecilia*. The first of the three compositions, the one by the organist of the Como Cathedral, though not Wagnerian, is full of the festive pomp and bustle of Wagner's marches. In short, it is a piece that cannot fail to impress the hearers. The quiet *Andante* by Wesley has attractions of a very different kind—it touches the hearers by its homely feeling and unaffected gait. Mr. Best, thinking the piece as it stood too short, has added a middle section of two parts, followed by a *da capo* of the original matter. The added section is unobjectionable, considered by itself; and as it is clearly indicated, and therefore may be accepted or rejected at pleasure, we need not inquire whether the proceeding was legitimate and the new music in keeping with the old—questions on which opinions will differ. The last item in the book, an exceedingly effective presentation of the National Anthem—first *forte* (in a flat major), then *mezzo-forte* (in F major), and lastly *fortissimo* (in a flat major)—with introductory and interludial trumpet *fan-farcs*, is sure to supply a want painfully felt by many organists.

*Méthode de Violon* (Violin School). Par C. COURVOISIER. 3ième Partie. (Edition No. 7,900; net, 5s.) London: Augener & Co.

THE first two parts of Mr. Courvoisier's Violin School were concerned solely with the first position; in the third part the author deals with the other positions—the 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th—and does so with a



## C. GURLITT'S "THE FLOOD."

Part III. The Rainbow.

No 5. Soprano Solo.

Lento, con dolore.  $\text{♩} = 54$ .

SOPRANO.

ORGAN.

*p*

*no 2nd.*

bed, — ev - 'ry night wash I my bed, — and

wa - ter my couch with my tears.

Mine eye, mine eye poureth out tears un - to

*pp*

God. Ev - 'ry

night wash I my bed, — ev - 'ry night wash I my

bed — and wa - ter my couch

with my tears. mo - do pp

## SERENATELLE ALLA POPOLARE

di

G. Del Valle de Paz.

Op. 66.

(Augener's Edition N<sup>o</sup> 6116.)

Allegretto mosso e grazioso.

N<sup>o</sup> 3.

The musical score is written for piano and consists of five systems. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto mosso e grazioso.'.

System 1: The right hand begins with a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *p* and *f*.

System 2: The right hand continues with eighth notes, and the left hand has some chords. Dynamics include *p* and *f*.

System 3: The right hand features a melodic line with eighth notes. Dynamics include *f*, *pp*, and *pp subito*. Tempo markings include *rall.* and *a tempo*.

System 4: The right hand continues with eighth notes. Dynamics include *p* and *pp subito*.

System 5: The right hand has a melodic line with eighth notes. Dynamics include *p* and *pp subito*. Tempo markings include *rit.* and *a tempo*.



minuteness and thoroughness unparalleled by any of his predecessors. As a rule violin teachers and writers of violin schools have not the patience for expounding this branch of the art of violin playing methodically and with the fulness which its great importance demands. The consequence of this is that any proficiency the player may attain is the result rather of practical experience than of careful, intelligent training. Mr. Courvoisier describes with the greatest exactness how the left hand has to be placed and to be moved, and what is the relative position of the fingers in the several positions of the hand. Then he treats of the several positions not only individually but also in combination; and when he treats of them in combination, he combines not only the neighbouring positions but also the most distant ones. After having made the pupil acquainted with the eight positions, our author lays down certain fundamental general rules (p. 40), and illustrates them by examples. The various matters dealt with in this section of the third part are: scales and triads on two strings through the compass of an octave; the same on one string: up to the ninth on two strings; up to the tenth on two strings; up to the ninth and tenth on one string; up to the fifth of the octave on two strings and on one; up to the second octave on two strings and on one; consecutive skips of the first finger on one string; scales through the compass of three octaves (on three or four strings); triads through the compass of three or four octaves; chords of the dominant seventh up to the third octave; chords of the diminished seventh through three octaves; and the chromatic scale in any position and with change of position. The last chapter treats of Harmonics, explaining their nature and production briefly but well. Let masters and bunglers, teachers and learners, take note of this excellent work.

*Légende*, pour violon (ou violoncelle) et piano, par ETHEL HARRADEN.

*Moto Perpetuo*, for violin with pianoforte accompaniment, by ETHEL HARRADEN. London: Forsyth Brothers.

THESE are two pretty trifles that will be welcome to many violinists whose technical resources are limited. The *Moto Perpetuo* (*Allargo vivace*,  $\frac{3}{4}$ , G minor) is, of course, a run of semiquavers, uninterrupted till the last chords are reached. In the *Légende* a short slow movement (*Adagio*,  $\frac{2}{4}$ , A minor) is followed by a short quicker movement (*Allergretto*,  $\frac{3}{4}$ , A major), which in its turn is followed by a repetition of the slow movement.

*Cinq Danses Polonaises*, pour piano (Op. 3) par XAVER SCHARWENKA. Arrangées pour violon et piano par G. HOLLÄNDER. (Edition No. 7,565; net, 2s. 6d.)

*Polish Dances* (Op. 3, Nos. 1 and 2), by XAVER SCHARWENKA. Arranged for military band by DAN. GODFREY, JUNR. (Edition No. 7,089; net, 2s. 6d.) London: Augener & Co.

SCHARWENKA'S *Danses Polonaises*, Op. 3, are spirited, piquant, and poetic compositions imbued with the true Polish character. No wonder, therefore, that they receive so much attention from the arrangers. The operation of arranging is frequently a very cruel one, and watched by the composer with an aching heart. Indeed, he has only too often good reason for acquiescing in the definition of a *traduttore* as a *traditore*. In the present

cases, however, the operations were performed successfully. Holländer's arrangement of all the five pieces for violin and piano is a clever and brilliant performance, but demands a dashing executant of the violin part. As to Dan. Godfrey's arrangement for military band of the first two of the dances, it is very well done.

*Polacca* for three concerted violins with pianoforte accompaniment, by H. HEALE. London: Augener & Co.

COMPOSITIONS for three violins with pianoforte accompaniment are not very plentiful. For this reason, if for no other, H. Heale's stirring *Polacca* will find many wooers in this age, which, musically speaking, may be called the "violin age." But there are other reasons which incline us to believe that the *Polacca* will be wooed multitudinously—it is spirited, and has the further recommendation of being easy.

*Ouverture des Marionnettes*, Op. 105 (Edition No. 7,209; net, 1s. 6d.); *Ouverture "Commedietta"*, Op. 137 (Edition No. 7,212; net, 1s. 6d.). Par CORNELIUS GURLITT. Arrangées pour trois violons et piano. London: Augener & Co.

HERE are some more additions to the literature of chamber music for piano and three violins. There is nothing of the pale cast of thought in these overtures—easy enjoyment reigns supreme. "Gray are all theories," the composer seems to say, "and green alone life's golden tree." Fresh melodies and brisk rhythms, and an uninterrupted and irresistible "go" from beginning to end, and, with all this lightness and brightness, nothing low, nothing childish, nothing crude—thus the reader will find Gurlitt's overtures *Des Marionnettes* and *Commedietta*.

"*Sunny Days*," song with pianoforte accompaniment, by HORTON ALLISON.

"*If at your Window, Love*," song with pianoforte accompaniment, by ETHEL HARRADEN. London: Forsyth Brothers.

*Place aux dames!* We do not care much for the gentleman's song, with the exception of the hymn-like portion ( $\frac{3}{4}$ , *sostenuto c con dolore*). The lady's song, on the other hand, pleases us—it has about it more of spontaneity.

*Songs of the Seasons* for little singers. By ATHERLEY RUSH. London: Forsyth Brothers.

THE *Songs of the Seasons* are of course four in number: the first (Spring) is entitled "The Daisy's Song;" the second (Summer), "The Thrush's Song;" the third (Autumn), "The Song of the Golden Corn;" and the fourth (Winter), "The Song of the Holly." We like the words better than the music. The latter has too much rhythm and melody of the dance and the comic song kind, and lacks that naïve beauty and natural refinement which its purpose makes above all desirable. Still, if we overlook a few unskillful harmonisations, the songs are not altogether without merit. In the first song there are two misprints (such we will charitably suppose them to be, of  $\frac{1}{4}$  for  $\frac{3}{4}$ ).

*The Mermaids' Song*, a vocal duet for female voices with pianoforte accompaniment, by W. H. LONGHURST. (Edition No. 4,104; net, 4d.)

*Songs of the Year*, twelve two-part songs for female voices with pianoforte accompaniment, Op. 16, by HERBERT F. SHARPE. (Edition No. 4,124; net, 4d.) London: Augener & Co.

IN Mr. Longhurst's setting (*Andante*,  $\frac{3}{4}$ , E flat major) of Sir Walter Scott's "The Mermaids' Song" we have a sweetly and smoothly flowing melody and a plain accompaniment; in Mr. Sharpe's setting (*Molto Moderato*,  $\frac{3}{4}$ , D major) of Mr. Edward Oxenford's "Hark! the Bells"—only "January," the first of the twelve, lies before us—we have a lightly tripping melody and a very quiet accompaniment. The "bells" play a great part in the composition, and are happily and effectively introduced. Indeed, the "go" and picturesqueness of "Hark! the Bells" make it a capital part-song.

*Gipsy Life*, by ROBERT SCHUMANN, arranged for two female voices with pianoforte accompaniment, by H. HEALE. (Edition No. 4,124; net, 4d.) London: Augener & Co.

ROBERT SCHUMANN'S *Gipsy Life* (*Zigeunerleben*) is the third number of Op. 29, *Drei Gedichte von Emanuel Geibel für mehrstimmigen Gesang mit Begleitung des Pianoforte* (Three Poems by Emanuel Geibel composed as Part-Songs with Pianoforte Accompaniment), the said third being written for small chorus and pianoforte, with triangle and tambourine *ad libitum*. The other two numbers are respectively for two and three sopranos. The exceedingly pretty and joyous *Gipsy Life* has been from the very first a great favourite both in its original form and in Glädner's arrangement (with orchestral accompaniment instead of the pianoforte). We have no doubt that also in this new form—H. Heale's arrangement for two female voices with pianoforte—Schumann's composition will continue to exercise its old charm.

*Christ rätseth Jairus' Daughter*, a sacred cantata for female voices with pianoforte accompaniment, by JOS. RHEINBERGER; the words adapted from the Scriptures by J. POWELL METCALFE, M.A. (Edition No. 9,156; net, 1s.) London: Augener & Co.

JOSEPH RHEINBERGER is not only a very gifted composer, but also one of the best workmen. Unlike so many of his *confrères*, he has thoroughly mastered the most difficult resources of his art. This may be seen in *Christ rätseth Jairus' Daughter*, which nevertheless is a work of great simplicity—one in which the recondite devices of counterpoint are conspicuous by their absence. But supreme craftsmanship manifests itself in the beauty and elegance of simple forms as much as in the pomp and brilliancy of the most complicated ones. In short, this cantata of Rheinberger's is a little *chef-d'œuvre*, perfect in taste, devotional in expression, edifying and pleasing in effect. The work consists of twelve numbers, which present themselves in a commendable variety of symphony, chorus, solo, duet, trio, and recitative: No. 1, chorus ("Behold, there cometh One of the Rulers of the Synagogue"); No. 2, alto solo ("My little Daughter lieth at the Point of Death"); No. 3, recitative, alto ("While He yet spake, there Cometh"); No. 4, alto solo ("Thy Daughter is Dead"); No. 5, duet ("The Lord is nigh unto all Them that call upon Him"); No. 6, recitative, alto ("And when He came into the House");

No. 7, chorus of women ("For What is your Life"); No. 8, alto solo ("And all wept and bewailed Her"); No. 9, chorus ("And He put Them all out and took Her by the Hand"); No. 10, trio ("Thou wilt not leave my Soul in Hell"); No. 11, alto solo ("Praise ye the Lord"); and No. 12, chorus finale ("O, praise the Lord; for the Lord is gracious").

*Musikalische Studienköpfe* von LA MARA. Leipzig: Breitkopf & Härtel.

LA MARA is a writer who has made herself favourably known both by original works and translations. The chief of the former are her four volumes of "Studienköpfe," of which the fourth lies now before us in the third newly-revised edition. These "Studienköpfe" are short biographies of the most famous composers, and for the most part *résumés* of the best that has been written on the several subjects. But original research is not entirely absent. Of great merit are the chronological lists of works appended to the six biographies contained in Volume IV., those of the classics Handel, Bach, Gluck, Haydn, Mozart, and Beethoven. Considering the limited space devoted to the several lives—the book has altogether 491 pages—they are very full. Indeed, they give a better idea of these celebrities than many bulky volumes. People who have not time for the reading of the big standard biographies—for Jahn's Mozart, Spitta's Bach, Chrysander's Handel, Schmid's Gluck, and Thayer's and other authors' Beethoven—could do worse, nay, could hardly do better, than take up this volume. And for those who are going to read these standard biographies these sketches may serve as useful introductions. The authoress does not advance original or particularly brilliant or penetrating criticisms, but her remarks are on the whole judicious, and her style moderately sober and pleasing, although now and then somewhat cramped by a congestion of matter. English readers will hardly think the designation of Addison as a satirist correct, and still less adequate. Nor are they likely to admit the justness of the remark that "the Germanic spirit had there [*i.e.*, in England] triumphed with the accession to the throne of a German Protestant house of princes." But these and other slips of the pen or misconceptions do not seriously detract from the general excellence of the book.

#### A NEW PIANOGRAPH.

A NEW pianograph, remarkable for simplicity as well as inexpensiveness in its working process, has been invented by Captain Furse. The apparatus, which can be fixed to any piano, enables the performer to record the music whilst playing in the ordinary way by simply turning a knob, which sets the mechanism and requisite roll of paper in motion. This paper costs only about threepence per hour of continuous writing, *i.e.*, playing; no less than 600 consecutive notes per minute, or 10 per second, being, if required, marked down by this ingenious invention. The bars are indicated by the pressure of a pedal; by the mere turning of another knob the music played can be transposed into any other key; and by yet another alteration it can be made applicable to an American organ. This novel contrivance should prove of especial advantage to those who, although clever at improvising, do not possess sufficient depth of technical knowledge for effectually concentrating their ideas into proper musical composition; and likewise to a large number of composers who,

distraught maybe by other calls upon their time, wish to make an instant record of some happy inspiration to be taken up at will later on. Captain Furse is prepared to show the working of his new discovery at his rooms, 69 Guilford Street, Russell Square, W.C. As the only drawback to the above it may be prognosticated that much music which had better remain unwritten will be committed to paper by the presumably extensive use of this the latest and apparently best of existing pianographs.

J. B. K.

## Concerts.

By J. B. K.

### MONDAY AND SATURDAY POPULAR CONCERTS.

"RELACHE" having, as usual at this season, been the order of the day at our concert rooms during the largest portion of last month there is little to record, especially as the little offered was almost throughout of a familiar description.

That familiarity in the case of the "Monday and Saturday Popular Concerts," so far from "breeding contempt," only exerts sustained and enhanced admiration for the masterpieces performed, must, however, be readily conceded. The first violin was again in the hands of Lady Hallé-Néruda, happily recovered from her previous indisposition. The pianists were Mmes. Haas, Janotha (why does this lady persist in infringing the very sensible anti-encore regulation laid down during this season?), and Sir Charles Hallé. Vocal contributions were given by Mmes. Henschel, Helen D'Alton, Florence Hoskins, MM. Hirwen Jones, Brereton, Santley, and Miss Grace Sherrington. MM. Sidney Naylor and Henschel acted as accompanists. Mr. Chappell might suggest the distinction of the first production of Cherubini's three String Quartets just published at Leipzig, and said to be—more especially Nos. 1 and 3—fully worthy of the last of the old classics. They were marked 4—5 by the composer, having been commenced immediately after the three known Quartets, in November, 1834, and completed in July, 1837; but, as the publication of the three earlier works only took place about the last-named period, the new set remained in manuscript, probably owing to the master's death in 1842.

### LONDON SYMPHONY CONCERTS.

HERR GEORG HENSCHEL likewise presented at his first "London Symphony Concert," after the *riposo*, a programme which, contrary to his usual progressist custom, looked like a facsimile of a "Philharmonic" selection from the days of "Philharmonic" conservatism, consisting, with the single exception of Tchaikowsky's "Solemn Overture, 1812," of the following well-worn works: Beethoven's Symphony No. 2 in D; Mendelssohn's *Hebriden Overture*; Wagner's *Siegfried Idyl*; and Spohr's *Violin Concerto No. 9* in D minor, Op. 55, played by Herr Willy Hess, from Frankfurt, in thoroughly artistic style, with a fine tone, warmth of expression, and an almost faultless mastery of every technical detail of that difficult and, with the exception of the rather hackneyed adagio, somewhat antiquated work. Tchaikowsky's so-called overture is of course commemorative of the invasion of Russia by the French. Anything like a realistic description of the horrors of that tremendous catastrophe is luckily beyond the capacity of the most humanising art. But all the resources of the modern orchestra have been used in introducing and interweaving an original Greek hymn (strangely reminiscent of the opening of the adagio in Beethoven's *Violin Concerto*), some Russian melodies (one of them containing a distinct phrase from the *Siegfried Idyl*, previously heard) and the "Marseillaise," the whole culminating, of course, in the Russian National Hymn in the most brilliant, not to say noisiest, possible manner. Surely St. James's Hall at times shames the walls of Jericho. By-the-by, whether the autocrat Napoleon I.

led his troops to the strains of the revolutionary "Marseillaise" seems open to question.

The sixth concert included Mozart's *Jupiter* symphony in C, which by the way has outlived its hundredth birthday (being written—*mirabile dictu*—together in the same year, 1788, with the two great symphonies in G minor and E flat besides a lot of other things), and which has probably delighted a larger number of listeners than any other symphonic work. An excellent pianoforte Solo arrangement of the three symphonies, by Max Pauer, has just been published in Augener's cheap edition. Mrs. Henschel sung in her own artistic and attractive style the solo in Mendelssohn's hymn: "Hear my prayer," in which the Bow and Bromley Institute choir assisted; the rest of the programme consisting in Schumann's romantic *Genevieve* overture, an *entr'acte* from Weber's *Three Pintos*, and a selection from the last act of Wagner's *Meistersinger*. Abroad these operas are to be heard in their entirety. In the "Metropolis of the World" we must be content with an overture, *entr'acte*, and *finale*, from three different operas in a concert room. Weber's work—the only novelty introduced at this concert—is a piece of considerable dimensions, more especially for an *entr'acte* to a comic opera. It has little or nothing to suggest the composer of *Freyshütz* until the final Polacca is reached, but it is full of grace and charm, with an appropriate dash of humour, and most daintily scored, and makes one wish for a hearing of the whole of Weber's *Three Pintos*, or rather, as has been pithily said, *one Pinto* by Weber, only seven *morceaux* having been left by the great composer, with the other two Pintos, namely fourteen numbers, cleverly supplied from Weber's songs and the Viennese adapter Gustav Mahler's own compositions. Notice of the seventh concert to follow in our next.

### VARIOUS CONCERTS, ETC.

MADAME ADELINA PATTI, at the first of her two farewell concerts at the Albert Hall, prior to her departure for America, was, notwithstanding the cold contracted a few days previous in the tomb scene in Gounod's *Roméo et Juliette* at the Paris Opera, in first-rate "form," and sung as well as usual, *i.e.*, as indeed she ought, considering her fame and the money she is receiving for every performance, not to say for every note she sings. It should be acknowledged, however, that the favourite vocalist most liberally responds to encores, and that the audience managed as usual to extract just about double of what they paid for, besides an equally unreasonable levy of *bonne bouche* from the rest of the singers. In the result the concert was span out about an hour beyond its legitimate length, whilst a large portion of the audience, long before its termination, turned their backs on the very artists whom they had so inconsiderately *hissed* before. The most brilliant vocal display was offered by Madame Patti's rendering of the "Scène et Légende," from *Détilles Lakmé*. But, altogether, this concert presented about as fine a combination of beautiful and highly cultured voices as the metropolis can show. Mrs. Henschel well held her own by the side of the "Diva" with her bright soprano and artistic finish. Mrs. Patey gave splendid expression to Handel's famous "Largo," popularised by Josef Hellmeberger's excellent instrumental arrangement, and added Benedict's effete "By the Sad Sea Waves," no doubt for the display of her remarkable low contralto notes, whilst our admirable Edward Lloyd gave with ease his fine "ut de poutine" in Rossini's antiquated Duo, "Oh, Fate" (*Mors*), sung with Herr Georg Henschel, who was more in his element in the declamatory air, "Blick ich umher," from Wagner's *Tannhäuser*. Tivadar Nachéz's violin failed to produce its legitimate effect in that colossal space in his "Hungarian Dances," Op. 14, and that cleverly-executed "tour de force," Paganini's *Mort* Fantasia for the G string. Steinway's "Grands" shone by their exquisite tone in some of the accompaniments; but those entrusted to the band, as well as the orchestral selections given, would have been all the better for further re-hearing.—Notice of the second concert is reserved.

The contralto, Miss Damian, at her concert given at Prince's Hall previous to her sailing for Canada with Madame Albert, manifested much earnestness of purpose partly in the selection and

in the rendering of her pieces, which included Schubert's "Aufenthalt." Among the other vocalists, the most artistic success was achieved by Mr. Oswald's expressive singing of the old Irish song, "The Snowy-breasted Pearl," which towered above some of the clatrap music of the evening. Miss Alice Whitacre's high and flexible soprano was exhibited to advantage in a fairly good delivery of Randerger's florid "Bird of the Springtime," and Mr. Lawrence Kellie gave a tasteful interpretation of Miss Hope Temple's "taking" drawing-room song, "In Sweet September," accompanied by the clever composer, who should have responded to the recall intended for herself quite as much as for the singer. Mr. Barrett played a difficult flute solo by Paggi, and Signor Bisaccia gave a "Rapsodie Hongroise" by Liszt. Such "pianoforte-pounding" is fortunately seldom heard in a concert room, acting like occasional electric shocks on sensitive nerves. It was cruel upon the audience and on the beautiful Broadwood. But as there is a modicum of good in every evil, Signor Bisaccia should certainly prove a small fortune to his pianoforte-tuner. A genuine treat, on the other hand, was afforded by the violin virtuoso, Tivadar Nachez's execution of a somewhat long-winded "Chant Élégiue" and "Dances Hongroises," or rather "Ziganes," of his own composition, the last-named with very different effect from that produced at the Albert Hall Patti Concert. But why was Vieuxtemps' "Réverie" substituted without any explanation for Paganini's *Moté Fantasia* on the G string announced in the programme? Mr. Raphael Roche, whose accompaniment presented a strong—or rather a charmingly delicate—contrast to that of some others, seems to be chosen by all our prominent violinists for that responsible office—*et pour cause!*

Very excellent playing was heard from the Hungarian pianist, Emanuel Moor, at the second recital, given at the Steinway Hall, in conjunction with the baritone Max Heinrich, almost every element of first-rate pianoforte-playing being evoked in his masterly execution of the great *Toccata and Fugue in D minor* by S. Bach (Tausig's arrangement, from the organ piece), with whom this artist seems especially in sympathy (no small praise) and in the beautiful variations and brilliant March from Raff's Suite in the same key. Mr. Moore also played together with Herr Hans Wessely a MS. violin sonata of his own, which is marked by considerable originality and charm in its subject matter, although the interest is not always sustained in the working-out portion. Two fine Lieder from the same pen were added in his best manner by Herr Heinrich, who also gave refined expression to a selection of veritable gems from Schumann's "Liederkreis," Op. 39, only "Waldesgespräch" seemed taken too fast. In the rendering of some intensely expressive but somewhat unvocal duets by Brahms, Herr Heinrich enjoyed the valuable partnership of Miss Lena Little, who in the artistic conception of German song has few rivals, and whose enunciation of the text might serve as a model, even to some German vocalists. An expansion of this kind of very charming entertainment, largely represented in Germany by eminent vocalists such as Amalie Joachim, Hermine Spies, Thekla Frieländer, Rosa Papier, Gustav Walter, Mierzewski, Theodor Reichmann, Bulsy, Forsten, and others, would be a really means for acquainting our audiences with many hidden treasures of vocal art. But do our audiences care for such treasures? The comparatively scanty attendance and the exceptional favour which greeted the only English song, given by Herr Heinrich (as an encore), point to a negative answer.

The well-known pianist and teacher, Signor Carlo Ducci performed the rare feat of filling a large hall—to wit the sumptuous Whitehall Rooms of the Hôtel Métropole—to the doors with a fashionable audience. Among the goodly array of vocalists, chief distinction was won by Miss Naomi Lorenzi's execution of the difficult variations from Auber's *Sirius*, including a series of shakes of exceptional excellence even in the topmost register, and by Mrs. E. Crawshaw Elgood, an amateur, who showed skilful training in Randerger's bravura song "Bird of Spring Time," accompanied by the composer. Miss Lucille Saunders' singing was better than her song, "Beauty's Eyes," by Tosti; and Signor Abramoff's fine basso was once more heard in the inevitable "Invocation" from Meyerbeer's *Robert le Diable*, which loses its meaning away from the stage. But the best singing of the evening was unquestionably given by

Johannes Wolff, *i.e.*, on his violin, in Vieuxtemps' beautiful "Fantaisie Caprice," and in Thoni's (rather "Romish") "Andante Religioso," added as an encore, both capital accompaniments by Mr. Raphael Roche. Indeed, anything more perfect in its way than J. Wolff's delivery, especially of the last-named charming melody, it seems difficult to conceive. The concert-giver again proved himself a pianist of considerable brilliancy in Chopin's exacting *Scherzo* in A minor, and as an excellent accompanist. Recitations were added by Miss Grace Arnold in pleasing, and by Miss Alexis Leighton in thoroughly artistic style. Monsieur Paul Richard created genuine merriment in some "Chansonnets Comiques," and Herr Muhlenmann's company of Swiss Mountaineers, consisting of two handsome female and one male vocalist, attired in original Swiss costume, from Interlaken, accompanied by the last-named on the zither, made a decided hit in their national ditties, alternately mirthful and sentimental, and should prove a welcome addition to the various drawing-room entertainments of the season.

Sir Arthur Sullivan's new *Macbeth* music composed for the gorgeous revival of Shakespeare's tragedy by Henry Irving at the Lyceum Theatre is variously described as "creaky," (!) in effect on the one hand, and as (partly) "Pinaforean" (!) on the other. By calling it clever and well in keeping with the action of the play, a correct *juste milieu* is probably arrived at. At any rate, no better is available; for whilst we have overtures to Shakespearean plays so little suited to musical treatment as *Twelfth Night* and *Love's Labour's Lost*, singularly enough no composer of note has within our recollection taken to this eminently dramatic theme, Beethoven's intention, *Macbeth Overture*, unfortunately remained unfulfilled. It seems something like an irony of fate, that, whilst Sir Arthur, according to a recent speech, sees England in his mind's eye already "at the head of all Europe as a musical country," scarcely a note of the overture and *entr'acte* could, according to report, be heard through the chatter of the audience at the *première* of his *Macbeth* music.

The following important first performances should be mentioned in connection with our summary for the year 1888:—The comic opera *L'Éclatant volant de la Reine* at the Paris Opéra Comique by Henri Litloff, but apparently not the veteran master Henri Litloff, whose once famous opera, *Die Braut von Kynast*, and numerous orchestral and chamber compositions are unjustly buried in oblivion. A "Tragédie lyrique," *Richilde*, brought out, successfully, it seems, by the Belgian composer, Emile Mathieu, at the "Monnaie," Brussels. *Hertha* and *Die Gletscherjungfrau*, by Franz Curti, at Altenberg and Dresden respectively, and another romantic opera, *Das Scherzweib*, by Ignaz Brüll, at Prague; a cantata, *Coriolan*, by Friedrich Lux, at Königsberg. The gifted young composer Hamish McCunn's most important work thus far, *The City of the Last Montreal*, produced for the first time by the Choral Union at Glasgow. Oliver King's *By the Waters of Babylon*, and Speer's *Daydreams*. A Serenade in D minor, for small orchestra, by Julius Mannheimer, a Pianoforte Concerto in the same key by Gyula Major, and a Symphony by Ferdinand Manns at Berlin, the last-named being possibly enough the second prize to the first won by the bearer of another celebrated name, Georg Schumann. Rheinberger's orchestral *Pastorale*, and a Symphony in A minor, by Eugen Grünberg, at Leipzig. Otto Dorn's Suite *Ständchen*, for small orchestra, at Danzig. Corde's *Minstrel's Curse*, and Dr. J. F. Bridge's *Mot d'Arthur* Overture.

The eminent Scandinavian composer J. Svendsen should have been included among the highly successful conductors introduced along with E. Grieg, Tschikowsky, and Widor, at the Philharmonic concerts.

## Musical Notes.

WITH the departure of Madame Adelina Patti the Paris Opéra has returned to the dull monotony of its ways, to which it has now accustomed us. Madame Darclee has taken upon her the difficult task of performing the part of



Juliette (in Gounod's *Roméo et Juliette*) after Madame Patti. To her honour, be it said, she discharges it to the satisfaction of the public and the critics. And this brings us to the end of notable news, not only from the Opéra, but from all the Paris opera-houses.

A REALLY interesting event is the production, at the Odéon, of Molière's *Bourgeois gentilhomme* with Lulli's music. Lamoureux conducts the orchestra.

THE concerts—those of Lamoureux (Cirque des Champs-Élysées), Colonne (Châtelet), and Société des Concerts de Conservatoire—offer much more of interest than the opera-houses. They show real vigour. How progressive the conservative Société des Concerts has become may be seen from the following programme: Beethoven's *Sinfonia eroica*, Berlioz's *La Fuite en Égypte*, Saint-Saëns' *Dance Macabre*, a chorus from Moritz's *Così fan tutte*, and the overture to Wagner's *Tannhäuser*. In the programmes of the two other concert institutions Berlioz figures prominently, especially with excerpts from his *Les Troyens*. Of novelties we may mention: at Colonne's concerts, a *Serenade* from E. Lalo's *Namouna*; and at Lamoureux's a *Fantaisie* for orchestra and a principal oboe by V. d'Indy, and a *Fantaisie* for piano and orchestra by E. Bernard.

BENJAMIN GODARD is said to have finished his opera for the Opéra-Comique, *Daute et Béatrix*, of which Edouard Blau is the librettist. It will not come on till after the production of Massenet's *Esclarmonde*, the first new work of the next season.

THE Eden-Théâtre is to undergo a change—ballets and operettas will give place to songs and acrobaticism, and the auditory will be provided with tables and all the conveniences for smoking and drinking.

At the Brussels La Monnaie the new opera *Richilde*, words and music by Émile Mathieu, has proved a brilliant success. In form and feeling it is truly modern. The Brussels correspondent of *L'Art Musical* sums up his opinion in these words: "*Richilde* constitutes a work of incontestable value, in which labour and effort have sometimes come to the assistance of the failing inspiration, but which shows in the author a real instinct of the stage and dramatic expression; and the manner in which it is treated makes it certainly interesting from beginning to end."

ON January 14, Dr. Villiers Stanford gave a concert at the Berlin Philharmonic. The programme, which contained only compositions of his own, comprised the following items: A Suite in D major for violin (played by Joachim) and orchestra, the symphony in F major, two Irish national songs (sung by Rudolf von Milde), the overture to *King Oedipus*, the baritone ballad *La dame sans merci*, and the Festival overture in C major written for the tercentenary of the defeat of the Spanish Armada. The suite left the audience cold, but the other works procured the composer much applause from the audience and warm commendations and congratulations from his German confidants.

THE second cycle of the Berlin Philharmonic concerts, under Bülow, brings, besides two symphonies: by Beethoven, and one by Mozart, Saint-Saëns's C minor symphony with organ, Raff's *In Walde*, and a Divertissement by Lalo. As soloists are named Bülow, Van Dyck, Davidoff, Ondricek, and Marie Soldat.

THE performance of the ninth symphony, Beethoven's of course, under Richter's direction, which was to take place at Berlin on December 17, has been postponed till March. There are to be two evenings, Brahms and Liszt being likewise represented in the programme.

SARASATE has announced, in Berlin, four concerts (January 24, 28, 30, and February 2), in which, in imita-

tion of certain recitals of Rubinstein and Hans von Bülow, he intends to give a historical survey of the development of violin literature.

ALBERT NIEMANN, the great tenor, retired at the end of last year from his post at the Berlin opera-house.

A SERIES of performances of Italian opera will be begun at Berlin on March 20th under the direction of Gardini.

THE Germans cannot be accused of failing to do, in matters of music, justice to France. Weimar honoured, on December 30th, E. Keyser with a performance of his opera *La Statue*, and at Karlsruhe they are busy preparing a revival of Grétry's *Richard Löwenherz* (*Richard Cœur de Lion*), which saw the light of day A.D. 1784.

AT Cologne will be produced in the course of next autumn, *Das Mädchen vom See*, by Otto Klauwell, and *Iolanthe*, by Mühlendorfer.

NOW that the publication of J. S. Bach's works is nearly completed, the Bach Society has decided to extend its operations and prepare critical editions of important works by predecessors and successors of Bach in the 17th and 18th centuries. Breitkopf and Hartel have engaged to take upon them the publication.

ONE of the greatest artistic enterprises of the present year is Angelo Neumann's invasion of Russia with a Wagner company, which will make the people of St. Petersburg acquainted with the *Ring of the Nibelung*. There are to be four performances of the tetralogy, the first evening being March 11th. The Emperor favours the undertaking, and Rubinstein was one of the first subscribers. The latter remarked: "People know that Wagner's ways are not my ways; but his grand art must decidedly be supported."

SEISEN, in Brunswick, has conferred upon the famous New York piano-maker William Steinway, a native of the place, the freedom of the town (*Ehrenbürgerrecht*).

HERR HERMANN LEVI has resumed his duties as Capellmeister at the Munich opera-house. On his first appearance he was received with loud applause and numerous laurel wreaths.

VERDI is said to have the intention of visiting, with his wife, Berlin in the course of this winter.

RUMOUR goes that Tschaiowsky will take over the direction of the St. Petersburg Conservatory, now in the hands of Rubinstein.

E. NAPRAVNIK celebrated at St. Petersburg on December 7th his twenty-five years' jubilee as conductor of the Russian opera.

AT Pesth, Francis Erkel, the founder of Hungarian opera, celebrated on December 13th his fifty years' jubilee as conductor. During the day there was a festive gathering, at which rich gifts were presented to him, and speeches made by Maurice Jokai and the vice-mayor Gorboczy. In the evening there was a performance of Erkel's opera *Hungary László*—the composer conducted the first act, his eldest son the second, and a younger son the third.

MARIANO OBIOLS, a violinist and composer, director of the Barcelona Conservatory, died on December 10, 1888, aged eighty.

AT Landshut died, on December 2, 1888, Dr. Franz Witt, the President of the Cäcilienverein, and a furtherer of Roman Catholic church music. He was born at Waldbach, in Bavaria, on February 9, 1834, took holy orders in 1856, and was editor of *Fliegende Blätter für Katholische Kirchenmusik und Musica Sacra*. His compositions of sacred music (especially masses) are very numerous.

ILMA DE MURSKA, born in Croatia about 1843, died the

other day at Munich in great poverty. This tragedy was followed by a still sadder one—her daughter poisoning herself. Ilma de Murska, a pupil of the Marchesis, was first heard in this country at Her Majesty's Theatre on May 11, 1865, on which occasion she sang the part of Lucia.

At Florence has been found a work of Gluck's, entitled *Prologue*, which the composer wrote for the celebration of the birth of a daughter to the Grand Duke Leopold II. of Tuscany. The work was finished on January 27, 1767. When, however, Adamello, in the *Fanfulla della Domenica*, says that in the evening of that day the Grand Duke was present at the first rehearsal of *Iphigenia in Tauris*, and that the *Prologue* was performed on February 21st, before that opera, we become sceptical, as we have a notion that this opera was for the first time performed in Paris on May 18, 1779.

On January 17th, Max Pauer brought his cyclod of four historical "Clavier-Abende" at Cologne (mentioned in the December number of MONTHLY MUSICAL RECORD) to a successful conclusion. The local papers speak in the highest terms of the ability of the young artist.

The title of the *Tonic Solfa Reporter* has been altered into *The Musical Herald*. The paper remains under the editorship of Mr. John Spencer Curwen.

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4. Recitative. And the Lord said unto Noah.
5. Chorus. Come, come, my people, come.
6. Recitative. And Noah did according to all that the Lord commanded him.
7. Alto Solo, or Chorus. Such as are planted in the house of the Lord.

## PART II.—THE RAVEN AND THE DOVE

1. Chorus. Woe be to fearful hearts and faint hands.
2. Recitative. And it came to pass at the end of forty days.
3. Chorus. There is no peace.
4. Recitative. Also he sent forth a dove from him.
5. Chorus. Turn again then unto thy rest.
6. Recitative. And Noah stayed yet other seven days.
7. Chorus. Go and proclaim these words.

## PART III.—THE RAINBOW

1. Chorus. Look upon the Rainbow.
2. Recitative. And God spoke unto Noah.
3. Chorus. As I have sworn that the waters of Noah
4. Recitative. And God said, this is the token of the covenant.
5. Soprano Solo, or Chorus. Every night wash I my bed.
6. Chorus. But unto you that fear.
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FRANÇOIS COUPERIN.

BY FRIEDRICH CHRYSANDER.

II.—THE CHAMPION AND COUPERIN FAMILIES OF  
HARPSICHORD PLAYERS.

THE great French master of the pianoforte strikingly resembles his great contemporary, Johann Sebastian Bach, in that he belongs to a family of musicians whose members extend over the seventeenth and eighteenth centuries, and were organists. I will here mention shortly those who are now known to fame; but it is to be regretted that the French have hitherto done so little towards the investigation of the lives and artistic performances of the Couperins.

Art demands continuity. It is essential to success and the attainment of important results that it should have a long period to develop itself without disturbance. It is curious that this should have taken place in France, a country notorious for rapid changes. But this is the only explanation of the fact that many branches of art have there attained a permanent bloom, and that it was possible to form a truly national French style.

As to the opera this is well known, but not so much in pianoforte music. Yet in the latter the case is so very much the same that we are forced to call the first period of independent pianoforte playing the French period. That age is distinguished by the activity of two families of artists, the members of which succeeded each other as teachers and pupils, the Champion-Chambonnières and the Couperins. The two together bring us down from the sixteenth to the nineteenth century.

THE CHAMBONNIÈRES, or CHAMPIONS, as they were called at first, consist of three or four generations. ANTOINE CHAMPION was a celebrated organist of the sixteenth century, who composed a mass in five vocal parts, and also pieces for the organ, of which Féti's possessed a collection. JACQUES is called by Féti's, in vol. II., p. 248, son of Antoine, but in vol. II., p. 245, son of Thomas. Probably Antoine was the father of THOMAS CHAMPION, who also was a celebrated organist, and was held to be the best contrapuntist in Paris about the year 1606, as is stated by Gerber. But possibly Antoine and Thomas were the same person. The son, JACQUES

CHAMPION, who is said to have been quite equal to his father in art, was maître de chapelle to Louis XIII. Then the star of the family appeared in his son—

JACQUES CHAMPION, who called himself De Chambonnières from an estate near Brie belonging to his wife, and became known by this latter name. Of his circumstances, it is only known that he was appointed by Louis XIV. to be first harpsichord player to the royal chamber music, and had an extraordinary reputation as an artiste. He may have been also organist at a church in Paris, but I cannot find this mentioned anywhere in the scanty accounts which are extant concerning him, so he may have confined himself to the harpsichord. At all events, it was he who exhibited a totally new art in the treatment of that instrument, discovering the true style of execution on the harpsichord as well as of composition in a degree attained by none of his predecessors. By his peculiar touch and manner of playing, as a contemporary boasts, he drew from his instrument tones of such tenderness as had never before been produced. Two collections of his harpsichord pieces appeared in print, the first in 1670, the second soon after, but without a date. It is said that he died in 1670; he probably died between the publication of the first and the second collection, as Weckelien (*Bibliothèque du Conservatoire national de musique*, p. 441) conjectures.

With De Chambonnières commences the French school of harpsichord playing which culminated in Couperin; all that the latter brought to perfection had been introduced by the former. De Chambonnières' influence was especially extensive and durable because he was so distinguished a teacher as to have a great number of pupils to train, who propagated his system. Among these were three brothers Couperin, his nephews, the oldest of this name of whom we have any knowledge. This fact at once shows what a close connection there was among the members of this oldest French harpsichord school. To render this evident, and give due pre-eminence to the historical development of this branch of art, I have here inserted the above lines on the family of Champion.

The Couperins spring from Chaume, a small town in Brie, and were related to De Chambonnières, a landowner in the neighbourhood, though it is not known exactly how. The head of the Couperin family at Chaume is now

unknown; but the fact that his three sons were musical, and became organists, allows us to conjecture that he also was a musician, and perhaps organist of his town.

1. LOUIS COUPERIN, the oldest known member of his family, and the eldest of three brothers, born at Chaume, in 1630, was a clever many-sided musician, who was equally eminent on the organ, harpsichord, and viol di gamba; but he died in 1665, in his thirty-fifth year. He must have been a favourite pupil of his teacher, De Chambonnières, as the latter recommended him at Court, where he was made *maître de dessus de viole* at the Royal chamber music and organist at Versailles. He also obtained the post of organist at S. Gervais, in Paris, which remained for more than a hundred and fifty years from this time in the possession of his family—a remarkable case of the duration of a musical office, of which modern times can probably show no second instance. Three artistic suites for harpsichord appear to be his only compositions preserved to our times.

2. FRANÇOIS COUPERIN, the second of the brothers, born at Chaume in 1631, inherited the post of organist at S. Gervais, not however in 1665 from Louis, but only in 1669, after his younger brother's death. He also was trained by De Chambonnières, and is said to have especially distinguished himself by performing with unequalled grace and neatness the compositions of his two brothers and his master. As a harpsichord player he was a general favourite in Paris. Although a *bon vivant*, he reached the highest age of the brothers, and met his death through an accident, being run over by a carriage in the streets of Paris. Gerber puts this in his sixty-second, and Fétis in his seventieth year; but neither is correct, as he was organist at St. Gervais till 1698. According to this he died sixty-seven years old. In 1690 he made a curious publication of organ pieces, consisting of accompaniments to two masses, one of which was intended for performance on feast-days in cathedrals, and the other for convents and smaller services. The peculiarity of this publication lies in this, that only its title, "*Pièces d'Orgue consistantes en deux Masses*," &c., and the following royal privilege, are printed or rather engraved, and all the music that follows is written by hand, and that the privilege expressly grants to him, the composer, the sole right of circulating it, not only in print but also in written copies. Here therefore we find a legal protection for works of art already allowed, such as has been generally adopted only in our times. Thus Louis XIV.'s privilege of 1690 was almost two hundred years in advance of its age, and may serve as a new proof how carefully the interests of the fine arts were safeguarded by the French Court. François left two musical children, his daughter Louise (No. 7), and his son Nicolas (No. 8).

3. CHARLES COUPERIN, the youngest of the three brothers from Chaume, and father of our François, also went to Paris as a youth, and probably at the same time as his brothers, and became pupil of De Chambonnières. 1632 is said to be the year of his birth. At the death of his brother he became organist at S. Gervais, but only for four years, as he died in 1669. He was equally esteemed as organist and as harpsichord player, and distinguished himself also as composer.

4. Of his son, the great FRANÇOIS COUPERIN, who at his father's death was only one year old, we shall have to speak later. François had no sons, but two musical daughters.

5. MARIE ANNE, the elder daughter, was a Bernardine nun, and an experienced organist at the Abbey of Maubuisson.

6. MARGUERITE ANTOINETTE, the younger daughter, was a virtuosa on the harpsichord, and as such received an appointment in the Royal Chapel, where she showed

herself a worthy daughter of her father. Thus the two sides of the father's musical talents were divided between his two daughters.

7. LOUISE COUPERIN, daughter of the elder François (No. 2), was born in 1676 and died in 1728. For thirty years she was a singer in the Royal Chapel, and equally celebrated as singer and as harpsichord player.

8. NICOLAS COUPERIN, son of the same François (No. 2), born in 1680, was an excellent organist and harpsichord player like his father, from whom he seems to have inherited not only a peculiarly charming execution, but also a special talent for teaching. He received his higher training from his celebrated cousin, François, twelve years older than he, and succeeded him, in 1734, in his two offices of first organist (and harpsichord player) at the Royal Chapel of Versailles and of organist at the church of S. Gervais. After his death, in 1748,

9. ARMAND LOUIS COUPERIN, his son, succeeded him in both these offices. He was born in Paris, Jan. 11th, 1721. With the name and also largely with the talents he likewise inherited the offices, which had gradually become more and more numerous. He held not less than six appointments—in the Royal chamber music, at S. Gervais, in the chapel of the palace, at S. Barthélemy, at S. Marguerite, and at Notre Dame. The last of these, however, he shared with three others, and the four organists each took the service for a quarter. Dr. Burney, who heard him at S. Gervais in 1770, gives an instructive description of his playing, which on the whole may be applicable also to the older Couperins:

M. Couperin accompanied the *Te Deum*, which was only chanted, with great abilities. The interludes between each verse were admirable. Great variety of stops and style, with much learning and knowledge of the instrument, were shown, and his finger equal in strength and rapidity to every difficulty. Many things of effect were produced by the two hands, up in the treble, while the bass was played on the pedals. . . . M. Couperin seems to be between forty and fifty, and his taste is not quite so modern, perhaps, as it might be; but, allowance made for his time of life, for the taste of his nation, and for the changes music has undergone elsewhere, since his youth, he is an excellent organist, brilliant in execution, varied in his melodies, and mastery in his modulation. . . . Great latitude is allowed to the performer in these interludes; nothing is too light or too grave, all styles are admitted; and though M. Couperin has the true organ touch, smooth and connected, yet he often tried, and not unsuccessfully, mere harpsichord passages, smartly articulated, and the notes detached and separated. — (*The Present State of Music in France and Italy*, pp. 40—42).

In composition also he held generally to the forms handed down by his family, as his printed trios, sonatas, and several pieces of church-music, show. He married Elizabeth Antoinette Blincher, daughter of the most celebrated harpsichord maker of Paris, herself a brilliant organ and harpsichord player. From his technical knowledge the revision of newly-built organs was commonly entrusted to him. He died in 1789. His wife, who survived him, and passed through the storms of the Revolution, was heard on the organ with applause as late as 1810. They had three children, and again the whole family, called Couperin-Blincher, was musical.

10. ANTOINETTE VICTOIRE COUPERIN, the only daughter, was taught music by both her parents, and played the organ in S. Gervais in public at the age of sixteen years. She was eminent as a player on the harpsichord and harp, and also as a singer. She married the wealthy manufacturer Soulas in 1780, and was living in 1810.

11. PIERRE LOUIS COUPERIN, the eldest of the two sons, possessed most fortunate talents in music, and made extraordinarily rapid progress in harpsichord, organ, and harp playing. As early as 1780 he received the promise



of succession to the old family inheritance, the post of organist at S. Gervais, and also acted as his father's deputy as organist in the Royal Chapel at Notre Dame, at S. Jean, and at Carnes-Billettes. His only hindrance in his art was the weakness of his health, from which he died early, in 1789, in the same year as his father.

12. GÉRAVIAIS FRANÇOIS COUPERIN, the younger son, was educated by his parents in the same way as the elder children, but did not inherit equal musical gifts. But so great was the respect inspired by the name Couperin, that after his father's and his brother's death he easily obtained the position of successor to them in all their organists' posts, which were now increased to seven, and also as reviser of organs. Fétis (ii. 377.), from whom we take this information, observes that Gervais François was still living in 1815, but does not give the year of his death. In any case, the musical powers of this musical family were completely exhausted in this twelfth scion.

(To be continued.)

## BEETHOVEN'S PIANOFORTE VARIATIONS.

BY FR. NIECKS.

(Continued.)

### THIRTEEN VARIATIONS (A major, ♯)

on the Arietta "Es war einmal ein alter Mann" from Dittersdorf's opera *Das rothe Käppchen*.\*

THE two-act opera, or rather operetta (*Singspiel*), *Das rothe Käppchen* by Carl Ditters von Dittersdorf (1739-1799), was brought out in Vienna in 1788. Beethoven must have heard it when in the winter of 1791-2 it was performed at Bonn. The variations under consideration were published at the latest in the beginning of 1794. The title-page of this first edition (Bonn: Simrock) contains the words: "Pour le Clavecin ou Piano Forte." Beethoven was a genius and hence by nature anti-Philistine. But he was also a slowly-maturing genius. In short, to say without further hesitation what I feel inclined to say: These variations are Philistine. They are of the melodico-decorative sort, and melody and bass present themselves with an obviousness and persistency that preclude the possibility of interesting the hearer more than superficially. The Philistinism, however, is not equally strong throughout, and in some places is not present at all. Now, it may be urged against my accusation that none but a musician by the grace of God could—not to speak of the occasional gleams and glimmerings of higher qualities—write with such pleasing ease. I readily admit the truth of this, and also that Beethoven's thirteen variations are not worse than the common run of Mozart's. Except the sixth all the variations are, like the theme, in A major. Variations 7 and 11 are in  $\frac{3}{4}$  and No. 13 in  $\frac{4}{4}$  time (*Marcia vivace*), whereas the theme is in  $\frac{3}{4}$  time. There are also some changes of measure and tempo within the variations, and these changes are on several occasions very effective. The twelfth variation the composer lengthens by sixteen bars ( $\frac{3}{4}$ ),—*Capriccio, Andante*—in which he gives out the principal motive twice, and then lets it die away (*perendosi pp.*) in partial repetitions.

### NINE VARIATIONS (A major, ♯)

on the Air "Quant' è più bello" from Paisiello's opera *La Molinara*.

Dedicated to Prince Carl von Lichnowsky. †

This work was announced, as having appeared, in the *Wiener Zeitung* of Dec. 30, 1795. The "Op. II," on the

title-page of the first edition was changed in the later edition to "No. II." Giovanni Paisiello's *La Molinara* was written for and produced at Naples in 1788. Whatever may be the date of the first performance in Vienna, the opera was after a protracted interruption taken up again at the Kärnthner-Theater on June 24 and 27, 1795—and these latter are the dates which interest us at this moment, for by that time Beethoven had been for more than two years settled in Vienna. The present variations are greatly superior to the preceding ones. This is owing to some extent to the superiority of Paisiello's air over Dittersdorf's, the beauty of the air counting for much in melodico-decorative variations, a class to which also those before us belong. A bewitching *naïveté* pervades these latter. All is limpid, spring-like, and, with one exception, playful. The best variations begin with No. 4, the sweetly-plaintive *Minore*, followed by four variations of a *scherzando* character, and the concluding *Tempo di Menuetto*, the ninth variation spun out with a coda of twenty-eight bars. The unity of these variations distinguishes them favourably from the preceding ones: they make the impression of a whole, not merely of a juxtaposition of items. That here and there the decorative style assumes the dignity of the formative must be as obvious to player and hearer as the witchery of the tonal movements, which are comparable to those of the most agile and graceful animals.

### SIX VARIATIONS (G major, ♯)

on the air "Nel cor più non mi sento" from Paisiello's opera *La Molinara*.\*

Nottebohm found the first mention of the publication of this work in the *Wiener Zeitung* of March 23, 1796, and the title of the first edition runs thus: "Variazioni sopra il Duetto Nel cor più non mi sento, dell' Opera Molinara per Clavicembalo o Forte-Piano del Signore Luigi van Beethoven. Op. III. in Vienna presso Giovanni Praeg." Wegeler relates that Beethoven's manuscript bore the words "Perdute par [per] la — ritrovate par [per] Luigi van Beethoven" (lost by — [some lady or other] and found again by Ludwig van Beethoven). The story goes that the lady in question, whom the master highly esteemed, was present with him at a performance of *La Molinara*, and on hearing the "Nel cor più non mi sento" remarked to him that at one time she had pretty variations on this air, but unfortunately had lost them. When Beethoven got home, he composed the six variations under discussion, and the next morning presented them to the lady with the above superscription. It is a great pity that these variations, and also those on "Quant' è più bello," are delivered over to the tender mercies of beginners. The lovely outlines and tender strains of those six no less than the bright fancies and sprightly caperings of the nine deserve a better fate. I confess to a great affection for the variations on "Nel cor più non mi sento." The serenity and quiet happiness of the theme and variations 1, 2, 3, 5, and 6, have a soothing, gratifying, and winning effect upon me. As to the sad, most eloquently-expressive fourth variation (G minor), it is a real gem, and cannot but move even the most stony-hearted. Of the sixth variation I may yet say that, as is usually the case with the last variation, it is lengthened by a coda built of the old material.

### TWELVE VARIATIONS (C major, C)

on the "Menuet à la Vignola" from the ballet "Le Nozze disturbate" by Joh. Jak. Haibel.†

The ballet *Le Nozze disturbate* was for the first time

\* Vol. II., p. 126, of Augener & Co.'s Edition.

† Vol. II., p. 62, of Augener & Co.'s Edition.

\* Vol. II., p. 66, of Augener & Co.'s Edition.

† Vol. II., p. 74, of Augener & Co.'s Edition.

performed at Vienna in May 1794. The title of the first edition of the variations gives us some further information about the theme. "XII Variazioni Per il Clavicembalo o Piano-Forte Sul Menuetto ballato dalla Siga Venturini e Sigr' Chechi nel Ballo delle Nozze disturbate del Sigr' Luigi van Beethoven. No. 3. In Vienna presso Artaria e Comp." Salvatore Viganò (1769-1821) was a famous Italian dancer who made his *début* at Vienna in 1793. He was the author of the ballet *Gli Uomini di Prometeo*, (*Die Geschöpfe des Prometheus*), to which Beethoven wrote the music. The minuet *à la Viganò* which Beethoven took for the theme of his variations is, unlike other minuets, a tune in  $\frac{3}{4}$  time. The 2nd, 3rd, 4th, and 10th variations especially, but almost all the others, more or less, remind one of the variation-manufacturing in vogue in the lifetime of the composer and for a decade or two after his death. But the work contains details and indeed whole variations that show the hand of a master and Beethoven's individuality. The extended last variation engages on that account particularly our attention and interest.

#### TWELVE VARIATIONS (A major, $\frac{3}{4}$ )

on the Russian dance from Paul Wranitzky's ballet *Das Waldmädchen*. Dedicated to the Countess von Browne, née von Vietinghoff.\*

From the title of the edition which appeared in April, 1797, we learn, in addition to the above, that the dance was danced by Mlle. Cassentini. It tells us also that the piece is for "clavicin o pianoforte." As to the ballet, its first performance took place on September 23, 1796. We have now reached a composition of Beethoven's which occupies a high rank among his variations. Not that the musical world pays much attention to it. The concert-giving pianists have hardly more than two or three sets of the master's variations in their *répertoires*, with which the present one does not number; and the great mass of piano cultivators, like the general public, does not in our day care much for the variation form. And yet I would urge upon pianists to play and study the work under discussion; I am sure in the end they will see that their time was not ill spent. They cannot fail to recognise in it the great and mighty Beethoven, the wielder of an overwhelming power in the realms of thought and emotion; for, although the composer does not here display this power to the full, he makes us divine its latent possibilities as well as feel its actual delightful exercise. There is very little of the purely decorative element in these variations—the first, fourth, ninth, and twelfth are exceptions. Instead of mere adornments of the theme, the composer gives us in his variations new formations and wondrous evolutions. May we not call the second variation with the obstinate syncopations in the right hand against the provokingly saucy *staccato* semiquavers of the left hand "a new formation"? And is not the epithet "evolutional" applicable to the third variation? There remains in this case little more of the theme than its harmonic chords. But in noting the formal aspect, do not ignore the æsthetic! What a fine contrast the loud chiding bars with the vigorously and ponderously ascending quavers of the left hand at the beginning of the second part, to the plaintive gliding quavers of the first part and the latter half of the second! In the fourth variation the original melody, with very slight modifications, is assigned to a middle part, the original bass being likewise retained with very slight modifications—modifications of essentials—and above these two parts the right hand indulges in most lively perambulations, or rather, let us say, a

light-winged nightingale warbles his joyous trills and *routades*. But with regard to the appearance of the original melody and bass, I must not omit to mention that the first four bars of the second part are treated by the composer freely; he proceeds in the same way in the playful, coaxing second and the serene ninth variations. The impassioned fifth, the seraphic sixth, the fretful seventh, the meditative eighth, the energetically-active ninth, and the elegiac eleventh testify one and all to the master's splendid plastic faculty and his wealth of fancy and imagination. The pretty pastoral twelfth variation is more in the old conventional style of variation making, and, like the lengthy coda which concludes the work, inferior to the preceding parts.

(To be continued.)

#### F. NIECKS' "LIFE OF CHOPIN."\*

THESE volumes form the most valuable contribution to our musical literature of recent times. Not so very long ago our display in this direction was a poor one, and with all our progress there is much to be done before we can compare favourably with other countries; for as yet a great deal of our best work consists of translations, to cite only Spitta's "Bach" and Jahn's "Mozart" as instances. The publication of these works, by the same enterprising firm, marked an epoch: another is initiated by Mr. Niecks' "Chopin"; for although several excellent biographical works have been written by Englishmen, this is the only one of first-rate importance, and brought out in a style worthy of its subject matter. True, Mr. Niecks is of foreign birth, but he has thrown in his lot with us, and to all intents and purposes his book may be looked upon as of home production.

Readers of this journal do not need to be reminded of the literary ability of Mr. Niecks. To a thorough command of our language he adds something of that "dynamic ruler among human forces" called style. Of his fitness for this special task some foretaste was given in those masterly papers, "A Critical Commentary on the Pianoforte Works of F. Chopin," published in the MONTHLY MUSICAL RECORD in 1879, to say nothing of the "Chopiniana" in the short-lived *Musical Review* in 1883. Biography may be regarded as a detail of history; and both the historian and biographer need quite peculiar gifts. Some writers aver that the biographical method excludes the exhaustive chronicles of a history;† at least one ventured the assertion that "Biography, indeed, has a morality altogether and peculiarly its own," but in this case I fancy he was satirising those works in which fiction was mingled with fact, and which it is to be hoped are entirely things of the past. Mr. Niecks introduces plenty of history in his book, of a special nature of course; but seems to lament that "While the novelist has absolute freedom to follow his artistic instinct and intelligence, the biographer is fettered by the subject matter with which he has to deal." For over ten years have the author's researches been extended, and the mass of information thus acquired not only goes in correction of errors or shortcomings in the works of Liszt, George Sand, and Karasowski, but enables the writer to give an absolutely new book to the public. The acknowledgments to pupils, friends, and acquaintances of Chopin occupy no small space in the preface, but the author's own share is discoverable in every page. He has, indeed, placed

\* Frederick Chopin as a Man and Musician. By Frederick Niecks, 2 vols. London and New York: Novello, Ewer, & Co.

† See Preface to "The Lives of the Fathers," by Archdeacon Farrar.

\* Vol. II., p. 82, of Augener & Co.'s Edition.

himself *hors de concours* with the critics; there can be no dispute as to the material; the manner of its application is all that is left for critical observation. The reviewer's simple process—"Cut the leaves and smell the paper-knife"—will not do in this case. The book is emphatically one to be read; nay, it demands careful study before an opinion on its merits can be in any sense justified.

Mr. Niecks paints on a large canvas, and the accessories and background are touched in with the care and fidelity devoted to the central figure itself, which in fact without such means would lose something of its interest. Chopin—like all men of mark—was the product of his age. To understand him, therefore, one must be acquainted with his times. To afford this necessary insight Mr. Niecks sets out with a poem, in which is sketched, briefly, yet graphically, the history of Poland and the character of its people, continuing the subject when dealing with the settlement in that country of the composer's father, Nicholas Chopin, an *émigré* from Lorraine. Frederick, his only son, was born at Zelazowa Wola, about eight-and-twenty miles from Warsaw, March 1, 1809. His personal history can only be touched upon in relation to his artistic development and its results; consequently the details in which the book is so rich must be for the most part left to the reader, whose enjoyment will not be forestalled in this particular more than can be helped.

Accepting Véron's dictum that art is the direct expression of subjectivity,\* we find in Chopin an individuality, as his biographer observes, "as markedly differentiated, as exclusively self-contained, as the national individuality of Poland itself." Essentially Polish as was Chopin, we are cautioned not to attribute the national impress of his music to patriotic feeling alone. The little Frederick was of extremely sensitive organisation; in early infancy could not hear music without crying; was for some time quite hostile to its charms, but while still of tender years came under its magic influence. Then a teacher was provided, a Bohemian named Adalbert Zywny, and so much progress was made that before he was nine years old he was invited to play at a concert, which took place February 24, 1818, when he performed a concerto by Adalbert Gyrowitz. He had already begun to compose, and had afterwards the good fortune to be placed under the care of Joseph Elsner for this study. These two were Chopin's only teachers.

Joseph Elsner, then director of the Warsaw Conservatorium, was a remarkable man, and Mr. Niecks wisely devotes considerable space to afford a just idea of him. He had one rare gift as a teacher, that of discovering and fostering the individual powers of his pupils. To Chopin he once wrote: "That with which the artist (who learns continually from his surroundings) astonishes his contemporaries, he can only attain by himself and through himself." Well was it indeed for art that Chopin fell into such hands; for, not being remarkable for strength of character, it is doubtful whether his individuality would have survived the crushing effects of academic routine.

At the age of fifteen, in 1824, Chopin became a pupil of the Warsaw Lyceum. With all a boy's sprightliness and love of fun, he yet worked hard both with his schoolwork and his music. Indeed he seems to have overtaxed his strength, but we are not to assume that he was exceptionally delicate in health. This period gives Mr. Niecks an opening for a digression on the intellectual renaissance in Poland, and the rise of romanticism in its literature. As bearing upon his subject, he concludes—"Now let us

keep in mind that this contest of classicism and romanticism, this turning away from a dead formalism to living ideals, was taking place at that period of Frederick Chopin's life when the human mind is most open to new impressions, and most disposed to entertain bold and noble ideas." Thus his native literature and music were already moulding the future artist.

The next year, 1825, was of still greater moment, for Chopin appeared at an important concert given by Joseph Jawurek, and performed upon an instrument called the *Éolepantéon*, presumably a combination of the pianoforte and some early kind of reed organ. He played the first *allegro* of Moscheles' Concerto in F (sharp) minor, and gave an improvisation. Mr. Niecks quotes a correspondent of the Leipzig *Allgemeine musikalische Zeitung*, whose report, meagre as it is, he characterises as "more precious than the most complete and elaborate criticism written fifty years after the occurrence would be." Doubtless it did not occur to Mr. Niecks to look through any English periodical for a notice of Chopin at this early period, but such one may be found.

In the *Harmonicon* for May, 1826, is a long notice of musical doings of the previous season at Warsaw, and the following extract is worth reading:—"Among the numerous concerts we shall name but one, the proceeds of which were devoted to the support of our charitable institutions. It was given by music-director Jawurek, a man who ranks high in it is place for his knowledge of music. . . . The prominent novelties of the evening were performances on two new instruments. The first was a chorus from Beethoven, accompanied by Professor Jawurek on the *Choralion*, which produced a very striking effect. . . . The next was the *allegro* movement of Moscheles' Concerto in F minor, given with extempore variations by M. Chopin on an instrument called the *Éolepantéon*, which combines the united powers of the pianoforte and *Éole-melodikon*, and affords a player, who has learnt the management of the variously combined stops, the power of producing a surprising multiplicity of tone. The performer showed off this singular instrument to great advantage in his variations, which were of the most brilliant and diversified kind, and of a nature to bring into full play all the shades of tone of which his novel instrument is capable.\* I am bold enough to draw Mr. Niecks' attention to this first English mention of Chopin, thinking it good enough to find a place in subsequent editions of his book. In 1825, too, occurred a still greater event—the publication of Chopin's Op. 1, the *Rondeau* in C minor. Altogether the description of this period of Chopin's youth is very pleasant reading. A chapter on Music and Musicians in Poland before and in Chopin's time displays much research and critical knowledge; it will be found both interesting and instructive. In 1828 Chopin visited Berlin, and a year later found him in Vienna. This last was the most important artistically. Chopin had, among his letters of introduction, one from Elsner to Haslinger the publisher, to whom Chopin had previously sent some of his compositions. Haslinger politely informed his visitor that one of them, the variations on *Là ci darem la mano*, would before long appear in the *Odeon* series. "A great honour for me, is it not?" writes the happy composer to his friend, Titus Woyciechowski. "The amiable publisher, however, thought that Chopin would do well to show the people of Vienna what his difficult and by no means easily comprehensible composition was like. But the composer was not easily persuaded. The thought of playing in the city where Mozart and Beethoven had

\* *Æsthetics*. By Eugène Véron. London: Chapman & Hall, 1879.

\* *Harmonicon*, IV, 131a.

been heard frightened him." However in the end he gave two concerts, the first taking place in the Kärnthner Theatre, August 11th. Chopin played the variations just referred to, and also improvised. Of the latter he says in a letter to his friend Titus, "Of my improvisation I only know that it was followed by stormy applause and many recalls." The second concert was given on the same stage just a week afterwards, on which occasion he produced his *Grand Rondeau de Concert, Krakowitzk*, for pianoforte and orchestra, and repeated, by desire of the ladies—"I know I have pleased the ladies," he wrote—the variations. He actually found himself famous. "People wonder at me, and I wonder at them for wondering at me," he remarked. The letters of this period show that Chopin was light-hearted and happy, withal he was ingenious and modest; yet even now appear the germs of that cautiousness which in time drew him more and more into himself, this reticence ending in an exclusiveness that must be taken into account in considering both his character and compositions. It is the key to much that is otherwise a mystery.

But a new element now entered into Chopin's life, and influenced his artistic work. He fell in love. To his friend before-named he writes (October 3, 1829): "I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the *adagio* of my concerto (in F minor), and early this morning she inspired the waltz which I send along with this letter" (further on identified as Op. 70, No. 3).

Mr. Niecks is eloquent on this theme:—"The influence of the tender passion on the development of heart and mind cannot be rated too highly; it is in nine out of ten if not in ninety-nine out of a hundred cases that which transforms the rhymist into a poet, the artificer into an artist." He further insists that a knowledge of Chopin's two passions, his love and his friendship, gives into our hands a key that unlocks all the secrets of his character, of his life, and of their outcome—his artistic work. He tells us too that there was something in Chopin's warm, tender, effusive friendship that may be best characterised by the word "feminine." The best illustration of this is afforded in an extract from a letter to his friend: "You have no idea how much I love you! If I only could prove it to you! What would I not give if I could once again right heartily embrace you!" Was Chopin's love more masculine than his friendship? Of his passion for the fair singer Constantia Gladkowska there is evidence enough in his letters and in his actions; but do men often write to their male friends in such terms as these? "Oh, how bitter it is to have no one with whom one can share joy and sorrow; oh, how dreadful to feel one's heart oppressed and to be unable to express one's complaints to any human soul! You know full well what I mean! How often do I tell my piano all that I should like to impart to you!" Yet all this time he confesses to feeling happy in the home-circle, and he had there some in whom he might have confided. I have underlined the last sentence in the quotation; for it seems in the end Chopin made his piano his only confidant. Mr. Niecks does not state that there was any formal betrothal, or even that Chopin declared his passion; but he relates how, in 1832, the inconstant Constantia married a merchant at Warsaw, leaving the reader in doubt as to whether the lady deserved the epithet he applies to her. Chopin's second experience had no happier termination. In 1836 he proposed to a lady of a noble family named Wodzinski. "Her answer was that she could not run

counter to her parents' wishes, nor could she hope to be able to bend their will; but she would always preserve for him in her heart a grateful remembrance." Of a truth Chopin was no conquering Eros! When at last he met his fate it was because he came in contact with a stronger nature than his own, and was the courted rather than the wooer. Of course the connection with George Sand (Madame Dudevant) is here referred to. This is too large a matter for the reviewer to enter upon, and the reader must consult Mr. Niecks' elaborate details. Without touching upon the moral aspect of this union, an attentive perusal of the whole narrative renders it difficult to avoid the conclusion that Chopin, if either, was the gainer by it; and the question arises, Would Chopin have lived so long as he did had George Sand never crossed his path?

Love is ever attended by sorrow: Chopin having tasted both, had completed the gamut of his art. Henceforth experience might ripen, but there was little more to learn. He remained in Warsaw until late in the year 1830; gave concerts at which were produced his concertos in F minor and E minor; made himself exceedingly wretched at times by brooding over his "ideal," but was not altogether unhappy. At last (November 1) came the day of parting. "Elsner and a number of friends accompanied him to Wola, the first village beyond Warsaw. There the pupils of the Conservatorium awaited them, and sang a cantata composed by Elsner for the occasion. After this the friends sat down together to a banquet which had been prepared for them. In the course of this repast a silver goblet filled with Polish earth was presented to Chopin in the name of all . . . . Chopin was never to tread again the beloved soil of Poland!" Picture a companion scene: Beethoven leaving Bonn in November, 1792.

(To be continued.)

#### OUR MUSICAL LADIES—THEIR PLACE IN CHURCH SONG.

"WELL, surely you would not be for breaking up the fair show of white surplices with the rainbow tints of best Sunday bonnets? You would not wish to go back to the ancient days when sopranos and tenors and contraltos and basses *sorted themselves*, when, however rich might be the choir's store of music, certain pairs of singers, one of higher, one of lower register, would persist in singing from one book?" Well, certainly, it would be hard to deny that the old mixed choir was beset with its own special and peculiar drawbacks and difficulties, and indeed, equally hard to deny that our present usual arrangements are more conducive to decency and order; and yet at the same time must it not be acknowledged that we lose much indeed when we wholly banish the female voice from the choir? Some of us will recollect what a flutter was caused at an early Church Congress by our late lamented John Hullah boldly avowing his distinct opinion that a cathedral choir even could not be of complete tone without the addition of contraltos; and surely we all feel that the very best body of trebles are vastly improved by the admixture of the incisive clear-cut articulation and piquancy of the soprano. In fact, we can scarcely be said to praise God with the best member that we have while we advisedly and purposely exclude the female voice from our choirs. But the question practically comes to this: can we secure the peculiar mellowing and enriching of the contralto and the edge of the soprano without introducing radical change? Let us see. Now we will be bold to assert that scarcely a parish

exists of sufficient size and importance to raise a surpliced choir that cannot supply the capable ladies wanted. Let these capable ladies be sought out and requested to give their help—seated either in the front row of seats nearest the choir stalls, or on chairs in front of and in row with that front row. The advantages of such placing will be that as the ladies will thus sing into the choir, their voices will be more helpful to the tone, and as they look into the choir their eyes will be more helpful to the conduct, while at the same time a scream of refined and refining tone will, so to speak, be drawn between the choir proper and the people. Let the ordinary choir practices go on as usual. Probably once in a fortnight or so the ladies will attend and run through the music got up by the choir, so as to be at one with them in service time. If once this wise step of gathering in all lady help be taken, the benefit will not stop at the mere improvement of choral tone, the newly-found wings will surely lead to further flight, the choir will no longer rest content with that weary grinding up of occasional anthems, but will look abroad for church cantatas or "Readings in Music" with no more difficulty, but with infinitely more interest, than their anthem, and with the ladies' voices as well as the boys' especially provided for.

No choir can be kept in wholesome healthy interest over the mere preparation for next Sunday's service; some extra work must be kept in hand, and the practice with the ladies of such extra after the ordinary work at the fortnightly rehearsal, will just supply the stimulus needed to keep the choir well together—a stimulus that will be greatly strengthened if the work, when duly prepared, be given in church, and be made the occasion for raising by offertory and subscription a fund for relief of members of the choir in sickness of themselves or their families—surely an acceptable and graceful way of acknowledging services given for the benefit of the congregation. I. P. M.

## CHRONOLOGICAL TABLES AND THEIR MATERIAL.

By E. PAUER.

VIOLINISTS AND OTHER INSTRUMENTALISTS OF GERMANY, BOHEMIA, RUSSIA, POLAND, AND SCANDINAVIA.

(Continued from No. 218, page 31.)

- About 1780—(?). GUGEL, FRIEDRICH (Hornist), b. at Stuttgart, d. at St. Petersburg. Composer of a Concerto, Nocturne, and 12 Studies.
- 1781—1835. MATTHAI, HEINRICH AUGUST (Violinist), b. at Dresden, d. at Leipzig. His Quartet party—Matthai, Campagnoli, Voigt, and Dotzauer—enjoyed great popularity. Composer of four Concertos, Rondos, Fantasias, and Variations; also of a few Quartets.
- 1782—1826. MÜLLER, JOHANN HEINRICH (Violinist), b. at Königsberg (Prussia), d. at St. Petersburg. Pupil of Kreutzer (Paris). Excellent performer. Composer of good Studies, Canons for two Violins, Quartets, &c.
- 1783—1852. BOHNER, ANTON (Violinist), b. at Munich, d. at Hanover. Pupil of his father, and of Kreutzer (Paris). Composer of brilliant pieces, such as Fantasias, Variations, &c.
- 1783—1860. DOTZAUER, JUSTUS JOHANN FRIEDRICH (Violoncellist), b. at Haselrieth (near Hilburghausen), d. at Dresden. Pupil of Krieger (Meiningen), and later of Romberg (Berlin).

\* A work of this description was reviewed in our January number, viz., Gurli's "The Flood," which may be performed either in the complete form, or any of the three parts—"The Ark," "The Raven and the Dove," "The Rainbow"—will be found complete in itself.

Author of a "Method" of Cello playing, and Composer of Concertos, Variations, Duets, &c. Teacher of K. Schubert, K. Drechsler, and L. Dotzauer.

- 1783—1837. LINCKE, JOSEPH (Violoncellist), b. at Trachenberg (Silesia), d. at Vienna. Distinguished performer. Member of the celebrated "Rasumowski" Quartet party, and of the "Schuppanzigh" Quartet. First Violoncellist of the Imperial Opera (Vienna). Composer of several sets of Variations.
- 1784—1859. SPIHR, LUDWIG (Violinist), b. at Braunschweig, d. at Cassel. One of the greatest violinists of all times. Composer of 15 Concertos, 33 Quartets, four Double-Quartets, one Sextour, four "Potpourris," and a great number of concerted pieces in which the violin is the principal instrument. Author of a celebrated Violin-School.
- 1784—1855. KELLER, KARL (Flautist), b. at Dessau, d. at Schaffhausen. Composer of several pieces.
- 1784—1835. DRESSLER, RAPHAEL (Flautist), b. (?), d. at Mayence. Composer of about 100 pieces, of which 70 were published.
- 1784—1868. EBERWEIN, CARL (Composer for the Flute), b. at Weimar, d. there.
- 1784—1847. BÄRMANN, HEINRICH JOSEPH (Clarinetist), b. at Potsdam, d. at Munich. Great friend of Weber and Meyerbeer; Weber wrote his Concertos and Duos (Piano and Clarinet) for Bärmann. Composer of several works, which were much respected.
- 1785—1867. BOHNER, MAX (Violoncellist), b. at Munich, d. at Stuttgart. Composer of several elegant and brilliant Concertos.
- 1785—(?). FRANZ, STEPHAN (Violinist), b. at Vienna, d. there. Composer of Concertos, Variations, Quartets, and Quintets.
- 1786—1842. PINIS, FRIEDRICH WILHELM (Violinist), b. at Mannheim, d. at Prague. Pupil of Viotti. Highly respected as teacher of the Prague Conservatoire (founded 1810).
- 1786—(?). CRAMER, FRANZ (Flautist), b. at Munich, d. there. Composer of Concertos and Variations, which were published.
- 1786—1854. MÜLLER, IVAN (Clarinetist), b. at Reval, d. at Bückeburg. Excellent performer and Composer of Concertos, Solos, Variations, Duets, Fantasias, &c. He was also the inventor of an improved clarinet.
- 1787—1848. GUHR, CARL WILHELM FERDINAND (Violinist), b. at Miltisch (Silesia), d. at Frankfurt-on-the-Main. Composer of a Concerto in Paganini's style, and of the work "Paganini's Art to play the Violin."
- 1787—1834. KHAYLL, ANTON (Trumpet), b. at Herzmansmies (Bohemia), d. at Vienna. Excellent performer.
- 1789—1863. MAYSENER, JOSEPH (Violinist), b. at Vienna, d. there. Pupil of Suche, Wranitzky, and Schuppanzigh, Solo Violinist of the Imperial Opera. Composer of Concertos, Variations, Quartets, Polonaises, Studies, &c.; on the whole sixty-three works.
- 1789—1826. FESCA, FRIEDRICH ERNST (Violinist), b. at Magdeburg, d. at Karlsruhe (Baden). Composer of twenty Quartets, five Quintets, &c., which were also published in Paris.
- 1789—1878. MAURER, LUDWIG WILHELM (Violinist), b. at Potsdam, d. at St. Petersburg. Pupil of Haak. Of his compositions the Concerto for four Violins became the best known.
- 1789—(?). SEDLAZEK, JOHANN (Flautist), b. at Ober-Gloggau (Silesia), d. (?). He published Variations for his instrument.
- 1790—1861. LIPINSKI, CARL JOSEPH (Violinist), b. at Karlyn (Poland), d. at Urlow, near Lemberg (Poland). Excellent performer. Composer of four Concertos (of which the so-called "Military Concerto," Op. 21, is the best known), of Caprices, Rondos, Polonaises, Variations, &c.
- 1790—1878. SPEIER (SPEYER), WILHELM (Violinist), b. at Frankfurt-on-the-Main, d. there. Pupil of Franzl and Thieriot. Composer of Quartets and Quintets, Duets for Violins, Duets for Violin and Flute. In his later years Speier became a merchant, but devoted his leisure time to music.

1790—1845. UHRAN, CHRISTIAN (Violinist), b. at Monjoie, near Aix-la-Chapelle, d. at Belleville, near Paris. He was an excellent performer on the Tenor, and not less so on the "Viole d'amour"; it was for Urban that Meyerbeer wrote the obbligate "Viole d'amour" accompaniment for Raoul's aria in the "Huguenots." Composer of several Quintets for string instruments.

1790—(?). KRÜGER, GOTTLIEB (Flautist), b. at Berlin, d. at Stuttgart. Excellent performer. Father of the pianist Wilhelm K., and the harpist Gottlieb K.

1791—1846. GABRIELSKY, JOHANN WILHELM (Flautist), b. at Berlin, d. there. Composer of Concertos, Solos, Duos, and Trios; also of Quartets for Flutes.

1792—1852. FURSTENAU, ANTON BERNHARD (Flautist), b. at Münster (Westphalia), d. at Dresden. Excellent performer.

1792—(?). HAASE, AUGUST (Hornist), b. at Coswig, near Wittenberg, d. at Dresden. Excellent performer.

1794—1838. PANNY, JOSEPH (Violinist), b. at Kohlmitzberg (Austria), d. at Mayence-on-the-Rhine. Composer of Quartets, &c. He composed for Paganini a characteristic piece, called "The Tempest."

1794—1881. BÖHM, THEOBALD (Flautist), b. at Munich, d. there. Composer of several (once very popular) sets of Variations. Well known as the inventor of the "Böhm-system," which is now almost universally adopted.

1795—1875. JANS, LEOPOLD (Violinist), b. at Wildenschwert (Moravia), d. at Vienna. Composer of different pieces for the Violin, Fantasias, Rondos, Variations, Duets, &c. &c.

1793—1840. PECHATSCHKE, FRANZ (Violinist), b. at Vienna, d. at Carlsruhe (Baden). Excellent performer; composer of several elegant pieces.

1795—1837. KRAHMER, JOHANN ERNST (Oboist), b. at Dresden, d. at Vienna. His compositions were not published.

1795—1870. KUMMER, CASPAR (Flautist), b. at Erlau (near Schleusingen), d. at Coburg. Composer of Concertos, Quartets, and Quintets, with string instruments, Duets, Fantasias, Variations, and Author of a "Method."

1796—(?). GANZ, ADOLPH (Violinist and Conductor), b. at Mayence, d. (?). Details are wanting.

1797—1873. MÜLLER, CARL (Violinist), b. at Braunschweig, d. there. He was the leader of the famous Quartet of the Brothers Müller. 1st Violin, Carl (1797—1873); 2nd Violin, Franz Ferdinand Georg (1808—1875); Alto, (Theodore Heinrich) Gustav (1799—1855); Violoncello, August Theodor (1802—1855).

1797—1864. KUPFERATH, JOHANN HERMANN (Violinist), b. at Mülheim-on-the-Kuhr, d. at Wiesbaden. Pupil of Spohr. Excellent teacher and conductor (Utrecht).

1797—1881. LOBE, JOHANN CHRISTIAN (Flautist), b. at Weimar, d. at Leipzig. Composer of Concertos, Variations, and Solos. M. Lobe is particularly well known and greatly esteemed for his excellent work, "The Art of Composition," and not less for his book, "Briefe eines Wohlbeachteten" ("Letters of a well-instructed").

1798 (1793 ?)—1866. STRAUSS, JOSEPH (Violinist), b. at Brünn, d. at Carlsruhe. Pupil of Urban and Schuppanzigh (Vienna). Composer of several Quartets and Variations. Not related to the composers of dance-music of the same name.

1795—1876. BOHM, JOSEPH (Violinist), b. at Pesth, d. at Vienna. Excellent teacher. Among his pupils are H. W. Ernst, George Hellmesberger, sen., Joseph Joachim, L. Straus, L. Singer, Rappoldt, &c. Böhm was a pupil of Rode.

1798—1846. MÜLLER, THEODOR AMADEUS (Violinist), b. at Weimar, d. there. Pupil of Spohr. Composer of several Solo pieces.

1799—1867. TÄGLICHBECK, THOMAS (Violinist), b. at Anspach (Bavaria), d. at Baden-Baden. Pupil of Rovelli (Munich). Composer of many Divertissements, Fantasias, Variations, a Concerto militaire, Op. 8, a Concertino, &c.

1799—(?) HAASE, LUDWIG (Violinist and Hornist), b. at Dessau. Pupil of Dittmar (Violin). Excellent performer on both instruments.

1800—1873. HELLMESBERGER, GEORG (Violinist), b. at Vienna, d. at Neuwaldegg, near Vienna. Pupil of Böhm and teacher of Miska Hauser, Leopold Auer, and his sons, Joseph and Georg H. Composer of several Quartets, two Concertos, Variations, &c.

(To be continued.)

## OUR MUSIC PAGES.

H. HEALE'S *Lament*, which is given in this month's "Our Music Pages," is a suitable setting of Shelley's bewitching words. As the reader has the poetry and the music before him, we shall say no more than this—that by varying the accompaniment the composer cleverly avoids monotony in what might otherwise become a cloying sweetness, and by gradually enriching it in the successive verses produces an effective climax.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

THE directors of the Gewandhaus Concerts still keep steadfast to their policy of introducing as many high-class novelties as possible, consistent with a due regard for the classics. At the 15th concert Goldmark's Symphony in E flat was the novelty, and was favourably received throughout. The composer proves again in this work his remarkable inventive talent, and complete mastery of form and instrumentation. It is a great pity that he has not been endowed in the same degree with beauty and nobility of sentiment, the ethereal gifts, without which a composer can never attain the highest rank. Goldmark, moreover, has not a grain of self-criticism, or he would surely never have passed such palpable reminiscences as occur in this work; neither would he have retained the passages which insensibly recall different operas, nor, among other trivialities, the inordinately long trumpet solo in the trio of the third movement. In our opinion, the first movement is decidedly the best, but the third is most calculated to win popular applause. The performance was one of superlative merit. The other orchestral piece of the evening was Cherubini's "Anacreon" overture. The soloist on this occasion was Herr Julius Klenzel, one of the first 'cello players in our Gewandhaus orchestra, and one of the leading virtuosi of the present day. He played the first movement of Rombert's concerto in B minor with excellent effect. Herr Klenzel deserves our best thanks for re-introducing this interesting concert Allegro, which will be welcomed by violoncello players; especially as Herr Klenzel has revised, with fine taste and judgment, the somewhat meagre orchestral accompaniments of the original. With the exception of adding a cadenza, he has left the solo part intact. Herr Klenzel also gave much pleasure by his solo pieces, to which he added as an encore the "Abendlied" of Schumann. The ladies of the Gewandhaus choir gave a good account of themselves in Cherubini's "Blanche de Provence" and Reinecke's "Der träumende See," and "Lob des Frühlings." These were admirably sung.

The 16th Gewandhaus concert took place on the 31st of January. It opened with the Oxford symphony of Haydn, which was played so well that the last movement was encored. The orchestra gave a still better performance in Mendelssohn's music to *A Midsummer*

*Night's Dream.* We do not remember to have ever heard it played better. Robert Volkmann's "Serenade" in D minor, with violoncello obbligato, was also included in the scheme. This work is "national" to a fault. It is too mosaic-like in construction for a piece of such length; though many of the details are exceedingly charming. Frau Uzielli-Häring, the vocalist at this concert, cannot be credited with more than a *succès d'estime*. She sang the air with pianoforte obbligato by Mozart, in which she was very sympathetically accompanied on the piano by her husband, Herr Lazzaro Uzielli. Frau Uzielli has many good points. She has a good method, sings well in tune and with good taste, and possesses brilliant personal attractions. Her want of success would be almost unaccountable, were we not forced to admit that the quality of her voice has no special charm, and that she is almost destitute of natural feeling. All she sings sounds *reasonable* enough, but we listen in vain for an accent of passion, a tone of true sympathy.

Herr Brodsky's quartet party gave the fourth of their series of chamber concerts on the 10th of January. It began with Schubert's quartet in A minor, which was played too fast, and with more affectation than we cared for; and ended with Beethoven's Op. 18, No. 1, which received far better treatment. Between these two quartets a new quintet for pianoforte and strings by Christian Sinding was introduced. This composer was formerly a student of the Leipzig Conservatoire. The quintet contains many beautiful and interesting ideas, as well as some which could not be classed in this category; the success is gained was certainly deserved, though the shouts of acclamation with which the work was greeted by the Conservatoire students in the audience, were out of all proportion to its merits. The pianoforte part in the quintet was brilliantly played by Herr Busour. The seventh evening for Chamber music (the third of the Petri series) was given on January the 26th. Prolonged applause followed the masterly renderings of Beethoven's quartet in G, Op. 18, No. 2, and Schubert's in D minor. Similar success awaited the performance of Mendelssohn's Concert Variations for piano and 'cello, which were played by Herr Capellmeister Dr. Reinecke and Herr Schröder. Much additional charm was imparted to the soirée by the presence of Frau Regan-Schimon, who sang in her most artistic manner two Lieder by Rossini, and one each by Schumann, Beethoven, and Schubert.

At the 17th Gewandhaus concert: there was again an interesting novelty, the oratorio "Constantin" by Georg Vierling. The work achieved a brilliant success, which it fully deserved for many reasons. The effective and at the same time poetical libretto by Heinrich Bulthaupt, gives the composer a splendid chance with its highly dramatic situations, and of these Vierling has availed himself to the utmost. The choral writing is very good indeed, and beautiful passages abound in the parts of *Constantin* (Herr Scheidemantel), and *Lucretia* (Frau Müller-Büchi). *Fausta* is the least successful of the solo parts. The soloists, particularly Herr Scheidemantel, deserve high praise, though we must say that Fräulein Malten, who sang the part of *Fausta*, has very little voice left, perhaps in consequence of her singing in Wagner's operas so often. Frau Müller-Büchi, sad to say, has fallen a victim to the insufferable "vibrato." Chorus and orchestra left nothing to be desired.

The Lehrer-Gesang Verein, under their new conductor, the excellent musician, Herr Hans Sitt, gave a successful concert, at which Bruch's brilliant cantata "Frithjof" was performed. The concert began with Reinecke's overture "Aladdin." The "Arion" Society's concert (conductor, Herr Richard Müller) must also be mentioned,

as it included some excellent singing of choruses for male voices by R. Becker, Schreck, Müller, and Reinecke. There was also a concert of the Liszt Verein, but this we were unable to attend.

## MUSIC IN VIENNA.

February, 1889.

I NEED not tell you that the death of our unhappy Crown Prince has cast a gloom over this habitually gay city, the mourning being both general and sincere. The theatres were closed for some time, and not only the Carnival rejoicings but also the concert season suffer considerably by that sad event.

During the first week after its reopening, the Imperial Opera only performed works of a serious character, with *Fidelio* at their head. On the 13th of February, the anniversary of R. Wagner's death, *Tannhäuser* was given.—The long-promised performance of C. M. v. Weber's comic opera, *Die drei Pintos*, begun in 1820 and completed by Gustav Mahler of this city, came off at the Imperial Opera. The action is simple to a degree, but contains some really diverting scenes; and in the music some pleasing and characteristic pieces (dating from 1821, the *Freischütz-Euryanthe* period) alternate with some unimportant and antiquated matter. The amusing first Act was followed by a distinct anti-climax in the second, but as this was to a certain extent made up for in the third, the reception of the work, which had, moreover, the advantage of an excellent representation by Mesdames Lola Beeth, Forster, Renard, and Herren Müller, Schröder, Reichenberg, and Felix, must on the whole be pronounced a decided success. It should be known that only seven numbers out of the seventeen of the original libretto were more or less imperfectly sketched by Weber, and one single page (of the opening portion) was scored by himself. Eleven numbers are adaptations from Weber's songs, &c., and two pieces, a very charming *entr'acte* and the last *finale*, are, with a partial use of Weber's themes, besides the orchestration, G. Mahler's work, to whom thanks are due for enriching the not over-strong *répertoire* of German comic opera by the very clever execution of his difficult task.

The much-talked-about young tenor Werner Alberti, from the Prague Theatre, referred to in my previous communications, made his *début* as "Manrico"—a veritable pocket tenor, with a big voice in the topmost register, his *ut de poitrine* being given with power and obvious ease, but with little charm in his lower notes. This, as well as his acting, will probably improve in time, whilst his musical taste and vocal culture reflect credit upon his teacher, Signor Padilla. He was warmly received, and well supported by Mesdames Schlager, Papier, and Herr Sommer, in the principal *roles*. Manrico was followed by Arnold in *Tell*. Of the above-mentioned Fräulein Schlager your readers will have an opportunity of judging for themselves, she being engaged, according to report, for ten evenings at Covent Garden next spring, at the rate of £70 per evening.—The baritone Bulls, from the Dresden Opera, delighted us once more as "Zampa," but pleased rather less in his first appearance as the "Flying Dutchman" (with Fräulein Schlager as an excellent Senta), our *habitués* being spoilt by our Theodor Reichmann's performance in Wagner's beautiful, and in some respects best, opera.

*En revanche*, some of our own principal singers have been starring abroad with *éclat*, Winkelmach making the Darmstädter forget his previous breach of contract, and realising the old proverb, "Quid licet leoni," &c.

The Grand Duke himself, shaking the famous tenor cordially by the hand at the conclusion of the performance, said: "I have forgiven you; for so great an artist as you have become we could not have held in any case." Of the almost phenomenal success of Frau Materna at Brussels you will have heard. She has since been engaged by Lamoureux for some Wagnerian performances at Paris. Pauline Lucca celebrated triumphs, and Theodor Reichmann and Van Dyck won golden opinions on tour in Germany. And yet a French paper launched forth an abusive article (which found its way into the English press) on the *décadence* (!) with such a cast of our Imperial Opera!

A *propos* of Frau Lucca, who for dramatic expression, *p.e.*, in her wonderful rendering of Schubert's "Erlkönig" is still unsurpassed, it is said that she will conclude her operatic career with forty representations in America, for the sum of £13,000 sterling. She made her *début*, emerging from the ranks of chorus-singer at the Vienna Opera, just thirty years ago as Elvira in *I Puritani* at Olmutz, and is now forty-eight years of age.

Although it seems almost as difficult to write an original operetta as it is to compose nowadays an original waltz, yet another "hit" has been scored by *Der Schlosser-könig* at the house "An der Wien," owing to tuneful music supplied by Kremser, the popular conductor of the "Mannergesangverein," and to a witty libretto, with those excellent artists, Fraulein Hartmann and Herren Girardi, Josephi, &c., in the cast. An extraordinary success attended likewise the first performance of Sir Arthur Sullivan's *Yeomen of the Guard*, under the title *Capitan Wilson*, at the "Carl" Theatre. The composer wrote to the *Neue Freie Presse* to complain of the "unauthorised" performances and announced publication of his *Mikado* and *Capitan Wilson*, including certain interpolations from his other works. He was reminded in reply that so long as—in the absence of any international convention—Austrian authors and composers (Suppé, Johann Strauss, Milloker, Genée, &c.) do not receive a single kreszer for the performance of their works in England and America, Sir Arthur must, as well he may, be content with the popularisation of his clever music in Austria. MM. Josephi Weinberger and Hofbauer, the publishers of *Capitan Wilson*, explain further that Sir Arthur has no cause to "regret" the addition of six numbers from his own *Patience*, *Mikado*, &c., with some effective alterations in the score, since it is just those six pieces which have been encoired without exception at each performance of the work.—By-the-way, our Mill-öcker's *Bettel-Student* has, as *L'Étudiant Pauvre*, undertaken a prosperous journey to Brussels and Paris.

An important item in our concert life was the revival of Durante's "Magnificat," and although found less attractive than S. Bach's work in 1885, both being given by the "Musikfreunde" under Hans Richter's *baton*, the performance of that striking specimen of the grand Italian Catholic church-music, including Palestrina as its head, besides Leo, Durante, &c., in marked contrast to Schütz, Bach, and Handel's musical Protestantism, was no less interesting than creditable to all parties concerned.—Another revival was that of Haydn's Symphony, "L'Our," in C, of the set of six (at that time nobody thought of ordering less than six symphonies at a time) composed for the Paris "Concert Spirituel" in 1787. Such was their success that Sieber (of Paris) published no less than sixty-three Haydn Symphonies in quick succession. Haydn's works are always masterly and welcome, but it needs the *naïveté* of our forefathers to appreciate the fun of the bear's growl in the *finale* of the revived symphony.

Amongst pianists Eugen d'Albort shone once more as *facile princeps*. His almost unique performance of Brahms' Second Pianoforte Concerto in B-flat two years ago has not been forgotten, and he again made good his claim to a foremost place among living virtuosi by a memorable performance, entirely free from striving after spurious effect, and therefore so eminently effective, of Chopin's magnificent B-minor Sonata, two Beethoven Sonatas, and other works by Chopin, Liszt, Grieg, and Brahms.—Frau Essipoff, who is, with Sophie Menter, acknowledged the first living "petticoat" pianist (leaving the veteran Clara Schumann out of the question), likewise renewed previous successes with a perfect rendering, both refined and brilliant, of a MS. Concerto in A-minor by the young Polish composer Paderewski, who is fortunate in possessing so renowned an artist for the propagation of his graceful and piquant, if not sufficiently spontaneous and original, compositions. Placed in immediate succession to Robert Fuchs' genuinely melodious and unpretentious Serenade for strings in D at the "Philharmonics," where it is a special favourite, the defects of the Pianoforte Concerto, which is, however, effectively written for the instrument, became the more apparent. Paderewski proved himself a good pianist at his own Pianoforte Recitals.

Gustav Walter, probably with Gura the most perfect Lieder singer known to fame, gave a Lieder Evening, exclusively composed of Schubert's songs, with his usual artistic, popular, and financial success. The programme of the succeeding Recital included seven of Brahms' new songs, Op. 105, 106, and 107, the greatest effect being achieved with this master's already-known "Ständchen," "Wie Melodien," "Das Mädchen spricht," "Auf dem See" (first time), and "Immer leiser," Herr Rottenberg distinguishing himself as accompanist and composer of some fine songs likewise performed on this occasion, besides Brahms' fascinating "Zigeuner Lieder," vocalist and composers being enthusiastically called for at the end. Fraulein Paula Durnberger gained warm and well-deserved recognition for some pianoforte soli added to this artistic treat.

The celebrated Hellmesberger Quartet announced a new Trio for Pianoforte, Violin, and Tenor, a combination of instruments as rare as it is valuable to amateur gatherings, by our excellent Julius Zellner.—The violin virtuoso, Joseph Joachim, has celebrated his fiftieth artistic jubilee with two concerts at Budapest before the *élite* of the capital of his native Hungary. The performance at the first concert consisted in Beethoven's Concerto, Bach's Chaconne, Adagio from Spohr's ninth Concerto, and Brahms-Joachim's Hungarian Dances. For the first of two concerts announced here all the seats were sold out at once, and only a few left for the second.

The fourth great German Vocal Festival, for which the outlay had been voted by our municipality for this year, is not to take place until 1890, 14th to 18th August, on account of the great German Gymnastic Meeting being fixed for August next at Munich, and of several petitions from abroad, especially from America, with regard to the aforesaid adjournment.

A Beethoven prize of 1,000 florins is offered by the "Musikfreunde" for the best opera, oratorio, cantata, symphony, sonata, &c., to any born Austrian, or any other composer who has been a student at the Vienna Conservatorium. Liberal and comprehensive.

M. Gounod and Frau Materna have been added to the comparatively small and select list of honorary members of the "Gesellschaft der Musikfreunde," including the names of the most distinguished composers and executants, from Beethoven, inclusive, to the present time.



## LAMENT

Song  
by

H. HEALE.

*The words by Shelley.*

Andante.  $\text{♩} = 72.$

PIANO. *p*

*mf*

Swift, er far than sum-mer's flight, —

*mf*

Swifter far than youth's de- light, — Swifter far than hap-py night, —

*mf*

Art thou come — and gone; — As the earth when leaves are dead, — As the

*p* *riten.*

*p* *riten.*

*a tempo*

night when sleep is sped, As the heart when

*a tempo*

joy is fled, I am left lone, a lone.

*Più lento. ♩ = 63.*

*Tempo I.* *poco più mosso.* The

swallow summer comes a gain, The owl night resumes her reign,

But the wild swan youth is fain to fly, To fly with thee, false as thou; My

heart each day de-sires the mor-row, Sleep it-self is turned to sor-row,

*riten.*

*riten.*

*f*

*mod.* \*

vain-ly would my win-ter bor-row Sun-ny leaves from a-ny bough.

*a tempo* *cresc.* *f*

*a tempo* *cresc.* *dim.* *p*

*mod.* \* *mod.* \* *mod.* \*

*Più lento.*  $\text{♩} = 63.$

*dim.*

*Tempo I.* *mf* *p*

Li-lies for a bri-dal bed,

*mod.* \* *mod.* \* *mod.* \*

Ro-ses for a ma-tron's head, Vi-o-lets for a maid-en

*riten.* *cresc. colla voce*

*mod.* \* *mod.* \* *mod.* \*

dead, Pan-sies let my flow-ers be.

*dim.*

On the liv-ing grave I bear, Scat-ter, scat-ter them with-out a

*mf*

tear, Let no friend, how-ev-er dear,

*mf*

*Più lento. ♩ = 63.*

Waste one hope, one fear for me; I am left lone, a

*p*

*mf*

lone.

A line of mournful record must be given to the Austrian vocalist Ilma de Murska, who in 1865 became the idol of the Viennese on the operatic as well as on the stage of life by her silvery voice, dazzling *coloratura*, wonderful *trilles*, as well as by her fascinating physique and winsome manners, her intensely expressive eyes, and a wealth of auburn hair which might have served her as a cloak. And what a contrast in her sad end! Born in Croatia in 1835, she received a careful education, and soon gave evidence of a remarkably sensitive and essentially musical nature. Being taught, in 1860, by the famous Frau Marchesi, already two years later she created a perfect *furor* as the Princess in the *Huguenots* at Florence, and after a series of triumphs gained in Italy, Spain, Budapest, and Berlin, she entered in 1865 upon her brilliant engagement at our Imperial Opera. But wayward and highly, always battling with pecuniary difficulties, unhappily married to a military auditor, Herr Eder (and subsequently to a Mr. Anderson and J. Hill successively), she started three years later upon her restless wanderings, shining chiefly as Constanza, Queen of the Night, Amina, Lucia, and Dinorah, gathering many laurels also in London. Her last appearance in Vienna was in 1873, when she created Ophelia in A. Thomas's *Hamlet*. Robbed of her savings of some £10,000 by a "friend" and reduced to extreme penury at New York, where she taught music, she travelled, with the German consul's help, to Munich, where she stayed with her married and highly-accomplished daughter, Hermine von Cz—, and died shortly after her arrival, fifty-four years of age. The daughter took poison in a boarding-house in the "Maximilian Strasse" through grief over the death of her mother. The bodies of the two unhappy women were, according to testamentary disposition, forwarded for cremation at Gotha.

Joseph Gungl, the celebrated composer of dance and military music, born at Zsambek, Hungary, on 1st December, 1811, military bandmaster, later on director of his own orchestral band, and finally retired into private life at Frankfurt and afterwards at Weimar, where he recently died.

## Reviews.

*Cinq Valses*, Op. 8. By M. MOSZKOWSKI. Arranged for pianoforte solo by F. MANN. (Edition No. 8,244; net, 2s.)

*Valse brillante*. By M. MOSZKOWSKI. Arranged for piano à quatre mains by C. GURLITT. (Edition No. 8,579; net, 2s.) London: Augener & Co.

HERE we have six waltzes by Moszkowski—five four-hand waltzes arranged for two hands, and one two-hand waltz arranged for four. Both soloists and duettists, we are sure, will be grateful for these well conditioned arrangements, for in originality, spiritedness, and piquancy Moszkowski's waltzes are second to those of no living composer. They are *virtuosic*, *salon* and concert music—not, however, of the tame and commonplace sort; they have pith as well as brilliance, and are genuinely aristocratic, which is a very different thing from having only the semblance of being so.

*Polonaise pour piano à quatre mains*, Op. 42. Par XAVIER SCHARWENKA. (Edition No. 8,611; net, 1s.) London: Augener & Co.

SCHARWENKA'S Op. 42, of which we have an arrange-

ment for four hands before us, is a composition of great beauty. It displays an imposing *grandezza*, a nobleness of sentiment, a chivalrous spirit, and a depth of feeling, that make a powerful impression upon the hearer. Looked at from a purely musical point of view, we cannot but admire its fine melodiousness, the interesting nature of its harmonic combinations, and its massive sonorousness.

*The Spinning Wheel*, for pianoforte. By JOHN FRANCIS BARNETT. London: Augener & Co.

THIS is a very attractive piece—piquant in the introductory bars, of a pleasing dreamy monotony in the first and last sections, and fascinating in the middle section with its interlacing imitations. *Avis aux pianistes*: Here is a drawing-room piece to please and to be pleased with.

*Symphony in D major*. By W. A. MOZART. Arranged for the pianoforte by MAX PAUER. (Edition No. 8,260; net, 1s.) London: Augener & Co.

ON previous occasions we discussed the arrangements of three of Mozart's symphonies by M. Pauer. These—the C major ("Jupiter"), G minor, and E flat major—are the finest works of Mozart in the symphonic form. Now we have to speak of the symphony in D major, which the master composed in 1786. Although not so precious in its contents, nor so exquisitely elaborated, it is for all that a masterly production as regards thought as well as form. A peculiarity of this symphony is that it has only (if we leave out of account the *Adagio* introductory to the first *Allegro*) three movements. The introductory *Adagio* is grand and expectant, the *Allegro* full of agitation, the *Andante* soothingly melodious, and the *Presto* light-paced, but, nevertheless, with an undercurrent of the agitation of the *Allegro*. A piano and two hands cannot be an adequate representation of an orchestra; but, if Mr. Pauer cannot do the impossible, he grapples valiantly with the difficulties with which he has to contend.

*Technical Studies and Exercises* for the pianoforte, intended for the use of colleges and music-schools. By ALFRED MÜLLER. (Edition No. 6,257; net, 2s.) London: Augener & Co.

THIS is an intelligent, and consequently useful, compilation of finger-exercises. The seven chapters of which it consists, and each of which is accompanied by clearly-expressed introductory notes, treat of the following matters: Independence of the fingers, *legato* touch, *staccato* touch, broken chords, scales, *arpeggios* (common chord, dominant seventh, and diminished seventh), and execution of different signs of expression (*staccato*, *mezzo-staccato*, or *portamento*, slur, syncopation.) Adied to these seven chapters, which form the body of the work, there is an appendix which, in four sections, deals with embellishments—*appoggiatura*, turn or *gruppetto*, shake or trill, and mordent—and, moreover, contains a list of Italian words and expressions. While approving of the work on the whole, we feel inclined to object to some details—for instance, to the speaking of *mezzo-legato* and *portamento* as synonymous, and to the describing of the mordent as a *Pralltriller* instead of the reverse of it. But perhaps it is useless to demand correctness in the use of our musical terminology, seeing what confusion there prevails in it.

*Progressive Studies for the Pianoforte.* By WALTER BROOKS. London: Marriott & Williams.

MR. BROOKS' six easy studies, which for their technical and more especially for their pleasing musical qualities may be recommended, are respectively concerned with the following objects and subjects—To promote independence and flexibility of finger, On the chromatic scale, Preparation for "double" thirds, *Cantabile* octaves for the right hand, In the *scherzando* style, and Melody and accompaniment in the same hand.

*Arietta di Leonardo Leo*, for the pianoforte. London: Augener & Co.

WE are told that this *Arietta* is taken from one of several sets of pieces (*da una delle "Intavolature"*) by Leonardo Leo (1694–1778), preserved in the library of the Royal Conservatory of Naples. We should like to know what part Signor Cost. Palumbo, whose name appears likewise at the head of the composition, has in the presentment of it—the part of a transcriber, arranger, or what? But, be this as it may, the piece is exceedingly and quaintly pretty; it has a pleasant flavour of antiquity, but nothing mouldy or stale whatever about it.

*Reiseskizzen*, for the Pianoforte, Op. 270. By F. KIRCHNER. London: Augener & Co.

F. KIRCHNER'S sketches are one and all very easy, pretty, and fresh. We have all through an open-air feeling, and this is indeed in accordance with the subjects the composer has chosen: "A morning walk," "In the woods," "O'er hill and dale," "Evening in the mountains," and "On the sea-shore."

*To Molly.* Song by Glinka, transcribed for the pianoforte by E. Silas. London: Weekes & Co.

SILAS' unexceptional transcription of a very expressive song of Glinka's reminds us strongly of the first of Mendelssohn's second book of "Songs without Words" (Op. 30). The form of the accompaniment may especially be answerable for this; the melody, however, has also something to do with it. But what is the meaning of the innovations in which the engraver indulges—the omission of the signatures except on the first stave of each page, and the plain letters G and F instead of the conventional signs of the clefs?

*Bunte Blätter* (Leaves of Varied Hues). Kleine Tonstücke für das pianoforte zu vier Händen (Op. 163, Nos. 11 & 12), von CORNELIUS GURLITT. London: Augener & Co.

IN the spirited and stirring *Triumphal March*, and still more in the charming *Valse brillante*, Nos. 11 and 12 of the *Varied Leaves*, Gurlitt has presented duet players of moderate acquirements with two pieces that will be highly appreciated by them. How they will revel in the intoxicating whirling of the waltz!

*Great Preludes and Fugues* for the organ by J. S. BACH, Nos. 7—12. Edited by W. T. BEST. (Edition Nos. 9,827, 9,828, 9,829, 9,830, 9,831, and 9,832; net, 1s. 6d.) London: Augener & Co.

TO review Bach's Preludes and Fugues, what else would it be but a most reprehensible impertinence? We will not make ourselves guilty of such an irreverence. We prefer

reverent silence to light and glib talk. A man who wishes to speak worthily of these emanations of sublime genius ought to wear a prophet's mantle and not a reviewer's dressing-gown. Hence we shall confine ourselves to saying that these separately-published Preludes and Fugues—a prelude and a fugue going of course always together—are excellently edited and splendidly engraved and printed. A word of thanks must also be expressed for the first-rate paper and the delightfully broad margins and spaces between the lines.

*Concertino pour le violon avec accompagnement du piano.* Op. 54. Par L. JANSKA. (Edition No. 7,391; net, 1s. 6d.) London: Augener & Co.

THIS concertino is not intended for finished virtuosos, but for players of very moderate acquirements. It is highly effective, both in its fine *cantabiles* and in its brilliant passages, being thoroughly adapted to the nature of the violin. There are three movements—an *Allegro moderato* (D major), a *Poco Adagio* (F major), and a *Rondo* (D major)—the first two of which do not come to a full close, but lead at once into the following movement. The player of the violin part need not ascend beyond the third position, the highest note being the twice accented e, which is reached by stretching the fourth finger.

*Beethoveniana.* Extraits des Sonates pour piano seul de L. VAN BEETHOVEN. Arrangés pour violon et piano, par Fr. Hermann. (Edition No. 7,330b; net, 2s.) London: Augener & Co.

ALL that we said in the January number in praise of the matter and form of the first book of *Beethoveniana* we can repeat on the appearance of the present second book. In fact, the names of the composer and arranger speak for themselves. The only thing we need add is the contents, which is nothing less than the whole of the pianoforte solo sonata, Op. 10, No. 3 (D major), arranged for piano and violin.

*Sérénade.* Morceau de salon pour violon et piano. Par CARL WALGER. London: Augener & Co.

HERR WALGER'S *Sérénade* belongs to the class of sentimental drawing-room music, and its qualities justify us in prophesying that it will insinuate itself into the good graces of many admirers of this style of composition.

*L'ancien régime.* Petite suite pour trois violons et piano. Par G. SAINT-GEORGE. (Edition No. 7,570a; net, 1s. 6d.) London: Augener & Co.

G. SAINT-GEORGE'S suite, *L'ancien régime*, for violin and piano, which has already been arranged in so many ways, lies now before us arranged for three violins and piano. We are not surprised at these metamorphoses; the freshness, frankness, and prettiness of the composition account for the great demand it has called forth; for the multiform supply is only an answer to a distinctly expressed demand.

*Trio* for violin, viola, and violoncello. By J. A. DE ORELLANA. London: C. Woolhouse.

AN easy and pleasing trio, not written in rivalry with the great masters, but for the practice and delectation of little advanced instrumentalists.

*Ballade* for violoncello with pianoforte accompaniment. Op. 72. By HEINRICH HENKEL. (Edition No. 7,692; net, 1s.) London: Augener & Co.

A PLEASING piece with which a violoncellist may show off to advantage the capabilities of his instrument, both in the singing opening and closing sections, and in the contrasting middle section.

*Matthew Locke's celebrated music* to "*Macbeth*" in complete score, with accompaniment for the pianoforte, by E. J. LODER. (Edition No. 9,100; net, 2s.) London: Augener & Co.

THE performances of *Macbeth* at the Lyceum by Irving and his company will recall to people's mind Locke's music to the play, and the controversy about the authorship of that music. An impartial consideration of the evidence leads us to the conviction that Locke, and not Henry Purcell, was the author. A statement of the evidence the reader will find in Sir George Grove's "Dictionary of Music and Musicians," under "*Macbeth Music*." Locke, however, wrote his music, not to Shakespeare's *Macbeth*, but to Sir William Davenant's improved (!) version, which was produced in 1672. The music is of course historically interesting and noteworthy. But it is so also musically. No doubt we of the present day, accustomed as we are to a developed art equipped with all the infernal resources, miss in Locke's witches' music the characteristic element. Apart from this shortcoming, however, the music possesses sound and pleasing qualities, by which it secures our attention. Locke's style has a directness which is truly English, and the Hon. Roger North hits the nail on the head when he writes: "In music, Locke had a robust vein." Locke's music to *Macbeth* consists of an introductory symphony, recitatives, airs, and choruses.

*Damon and Phintias*. A Dramatic Cantata for male voices (soli and chorus) and orchestra. The libretto written by R. W. BLOOR. The music composed by EBENEZER PROUT. London: Novello, Ewer, & Co.

WHO does not know the story of the friendship of Damon and Phintias, and how it conquered even the hard-hearted Dionysius? Mr. R. W. Bloor tells it somewhat crudely—this remark applies to the construction as well as to the diction—but not without a considerable amount of success, if we judge it only with regard to its suitability for musical purposes. We have already named the chief actors—the tyrant Dionysius (bass), and the philosophers Damon (tenor) and Phintias (baritone). In addition to these, there appear on the scene a chorus of guards and of people of Syracuse. This work possesses in a high degree the qualities which distinguish the composer's music generally. Mr. Prout always speaks, as it were, straight from the heart. He does not slowly excogitate his thoughts, minutely elaborate them, and painfully piece them together in mosaic fashion. Everything of his has, therefore, a right manly, swinging gait. Nothing need be said about his sound and ready musicianship. If we could divide musicians into two schools, the transcendental and the common-sense school, we would place Mr. Prout in the latter. But, though we do not insist on the acceptance of this classification, we declare without fear of contradiction that *Damon and Phintias*, a cantata dramatic in fact as well as in name, is a valuable addition to the repertory of male choral societies.

*Lament*. A Song with pianoforte accompaniment by H. HEALE. London: Augener & Co.

THE composer has succeeded in finding meet notes to Shelley's words of melancholy full of exquisite sweetness:—

"Swifter far than summer's flight,  
Swifter far than youth's delight,  
Swifter far than happy night,  
Art thou come and gone?" &c.

We note with particular pleasure the charming effect of the added melodic part that makes its appearance in the accompaniment of the third verse. But why does the composer call the song *Lament* and not *Remembrance*, as the poet does?

*Songs of the Year*. Twelve two-part Songs for female voices. The words by EDWARD OXFORD. The music by HERBERT F. SHARPE. (Edition No. 4,126 b 5 c; net, 3d. and 4d.) London: Augener & Co.

THE second and the third of the *Songs of the Year* are exceedingly pretty and charmingly characteristic compositions. The music of "Snowdrop, pure and lowly" (February) calls up the purity, sweetness, and simplicity of the flower we all love; and that of "The wintry wind is blowing" (March) realises well for us the dreariness of moor and lonely plain in the most hateful of months. Let the composer and his *fidus Achates*, the poet (Edward Oxford), go on, we are ready to welcome further instalments.

"*What shall gain the maiden fair?*" Vocal Quartet by ALEX. S. BEAUMONT. (Edition No. 4,479; net, 4d.) London: Augener & Co.

THIS composition excels not only by good and interesting part-writing, but also by the naturalness and freshness of invention. We congratulate Mr. Beaumont on the happy hit he has made (not a chance hit, we are sure), and hope it will gain him "the maiden fair."

"*My heart's shrine*." Quartet for male voices, by ROBERT SCHUMANN. (Edition No. 4,869; net, 3d.) London: Augener & Co.

WE have here No. 7 of Schumann's Op. 65, "Fr. Rückert's *Ritornelli* in canonic tunes for male voices." "My heart's shrine" (for two tenors and two basses) surpasses most of its fellows in euphony whilst not falling below them in other respects.

"*For Home and Liberty*." A Chorus for Men's Voices, with pianoforte accompaniment. By JOHN ACTON. London: Novello, Ewer, & Co.

WE think that this correctly-written, stout-spirited song of home and liberty, although somewhat wanting in imaginativeness, will, if performed with the requisite vigour and fervour, produce a stirring effect.

*The Trinity College London Calendar* for the academical year 1888-89. London: A. Hammond & Co.

THOSE whom such things interest may read in this book about examinations till their heads ache. As we do not take a great interest in these matters, we shall simply state that this volume of 358 pages contains, among

other things, an almanack for the academical year 1888-9, the regulations, constitution, officers, and court of examination of Trinity College, particulars about examinations (local and others), prizes, awards, &c., university regulations for degrees of music, lists of doctors and bachelors in music, &c. &c.

## Concerts.

By J. B. K.

### MONDAY AND SATURDAY POPULAR CONCERTS.

SIGNOR A. PIATTI introduced a new Sonata for Violoncello and Pianoforte in F. No. 3, of his own composition, which, besides some distinctly Mendelssohnian reminiscences, gives more decided proof of clever workmanship than of creative skill; the second, a gracefully flowing Romanza, being the most "taking" of the three movements. Unqualified praise is, however, due to the artist as executant of this veritable "Sonata di bravura," as well as to Miss Fanny Davies' intelligent rendering of the pianoforte part. This lady gave a first performance at these concerts of Robert Schumann's "Fantasiestücke" for Pianoforte Solo, Op. 111. Although, like the majority of the master's latest works, less distinguished by that exquisite freshness and charm which pervade most of his earlier works, the "Fantasiestücke" are thoroughly Schumanesque, and therefore thoroughly original and attractive in character, and it is surprising indeed that, although written in 1851, they have not been brought to a hearing before. The same service should be rendered to the even finer and popularly more grateful fourteen "Bunte Blätter," twenty-four "Album-blätter," and other works stowed away in unwarrantable neglect.

Another noteworthy feature was the *rentrée* of Max Pauer, who after winning "golden opinions" as Professor at Cologne, and likewise at Berlin and other German cities by a series of historic Pianoforte Recitals, visited our shores for a few weeks' "holiday" with a long list of important metropolitan and provincial engagements in his pocket. The young artist introduced Hummel's Sonata in F sharp minor, Op. 81, for the first time at these concerts, by far the most difficult, and besides the Fantasia in E flat, Op. 18, the composer's most important Pianoforte Solo work. Although rather late in the day, this first performance was, notwithstanding some formal and obsolete matter by the side of genuine and even imposing beauty, historically interesting, and, moreover, exhibited the pianist as a master of Hummel's school, of which his teacher and father, Ernst Pauer, was a distinguished exponent in his time.

With little novelty in the *répertoire* a change of the principal artists commends itself as the other alternative for heightening the interest of these excellent concerts. The violinist, Johann Kruse, pupil of Joachim, was therefore welcome on that account as well as on his own, since he proved himself an excellent soloist, no less than quartet leader in a wide range of classical music from Tartini to Beethoven, Schubert, Spohr, and Brahms. His artistic, as well as popular success, was complete; and Australia, where, we understand, he is residing, is to be congratulated upon the possession of an artist so thoroughly competent to introduce our colonists into a mine of wealth far more precious even than that existing, geologically, on the spot.

Frau Neruda (Lady Hallé) was first violin on all other occasions, the Quartet being completed by MM. Ries, Straus, Hollander, and Piatti. Her "lead" included, as usual, two performances of Beethoven's Septet and Schubert's Octet, with the veteran Mr. Lazarus (age 74) at the clarinet, as few rivals can fill the post. Wind instruments proving a prominent attraction at these concerts, Mr. Chappell might give a trial to Beethoven's beautiful String Quintet in E flat, Op. 4, arranged by the composer as octet for "wind," Op. 103 (brought out with great success by the celebrated "Philharmonic" at Vienna), whilst Rubinstein's fine Pianoforte Quintet with "wind," Op. 55, in F, might prove a welcome substitute for the faded charms of Hummel's Septet.

Mention of that sterling artist Miss Agnes Zimmermann as one of the pianists must not be forgotten.

But the great event of the season was the reappearance at the end of the month of the famous Scandinavian composer and pianist, Edvard Grieg, who had created an unusual sensation last year, with Madame Grieg as the interpreter of some of her husband's delightful songs, respecting which fuller notice must stand over for our next.

Among the other vocalists who appeared, a conspicuous "hit" was made by a German *débütante* Frä. Fillinger; and those well-known favourites Miss Liza Lehmann and Margaret Hall won special distinction. So did Herr Frantzen as accompanist.

### THE LONDON SYMPHONY CONCERTS.

REFERRING to the *Entr'acte* from the *Three Pintos* noticed last month, it is amusing to find that, according to authentic information (see "Music in Vienna" of present number), that piece, which met with warm praise as Weber's, turns out to be Gustav Mahler's composition, whilst this clever adapter got roundly abused as an impertinent interloper with Weber's work, and whilst, by the way, Julius Benedict's far less called for arrangement of *Obéron* was at the time lauded to the skies.

As a set-off against the large share given to familiar music at the preceding concerts, the programme of the seventh of the present series consisted, with the exception of Glinka's ingenious "Komarinskaja" (played mightily by the unlucky Russian company at the Albert Hall), entirely of unknown or seldom-heard pieces, and which drew thus far the largest audience of the season. As usual with the young Scottish composer, Hamish MacCunn, his overture, or rather orchestral tone-picture, "The Land o' the Mountain and Flood" (first performance in London), is steeped deeply in the *colour locale* of his native country. Although a closer reference of the music to its title does not appear, a Scotch mist is happily not one of the features of the work, which is designed with the clearness of a southern sky. The overture, which raised great expectations by a sonorously impressive theme for violoncelli, accompanied in strongly-marked rhythm by the basses, suffers from a somewhat "banal" second subject. The composer conducted in person. A Ballad for Violin, Op. 39, by Herr Georg Henschel, denotes warmth of feeling and *esprit*, but the thematic interest is disproportionate to the length of the piece, and the difficulties arising from awkwardly high positions are thankless. They were successfully overcome, and the graceful cantabile portions were tastefully rendered, by the Austrian violinist, Hans Wesely, who had created a very favourable impression at a Crystal Palace concert. Skillful orchestration adds to the effect of the piece. An excellent performance of Brahms' too rarely heard Symphony No. 2, Op. 73, in D, the most cheery of his four masterly works of this kind, and conducted by Herr Henschel, like most things, by heart, might well have been followed by Nos. 1 and 4 in completion of the remarkable set. Richard Wagner's stirring "Huldigungs Marsch" completed this interesting concert.

Excepting a repetition of Tchaikowsky's descriptive "Solemn Overture, 1812," the eighth concert presented again familiar matter, viz., Schubert's unfinished Symphony in B minor—most finished in what there is of it—distinguished by a conciseness not generally the great composer's forte in instrumental music, and a *cheval de bataille* of the London Symphony Concerts. Saint-Saëns' hideous "Danse Macabre" and Liszt's sensuous "Préludes" were likewise in the scheme, and Max Pauer gave a rendering of Beethoven's E flat ("Emperor") Pianoforte Concerto with remarkable clearness of execution, and a perfect grasp of the composer's spirit.

The ninth concert was commemorative of Richard Wagner's death (13th of February, 1883), the programme consisting, besides Beethoven's Eroica Symphony, exclusively of Wagner's music. But do we not get rather too much of those few practicable excerpts from Wagnerian opera, especially with the "Richter" Concerts, where they are a *specialité*, not very far off?

R. Wagner's overture to his youthful opera *Die Feen* (1833) exhibits the composer as an earnest student of Weber's operas with the addition of a rather commonplace phrase utilised



afterwards in the second act of the *Flying Dutchman*. The long pause after a crescendo leading to a short *ff* chord, much affected by the composer, as well as the skilful orchestral treatment, are likewise noticeable features of the overture, which, on the whole, possesses not much beyond a purely historic interest. Johann Kruse's execution of Beethoven's Violin Concerto was a decided anti-climax to his highly creditable performances at the "Monday Popular" Concerts. Unless played in first-rate style, such ultra-familiar works had better make way for others where comparisons are less "odious." Haylin's 8 flat Symphony, No. 12, and Liszt's brilliant Rhapsody, No. 2, were also given. Mendelssohn's "Walpurgisnight" and Beethoven's 9th (choral) Symphony, with the assistance of Mesdames Fillinger, Lena Little, M.M. Orlando Harley, G. Henschel, and Max Heinrich, as vocal soloists, and of the celebrated Leeds choir, conducted by Mr. A. Broughton, constituted the programme of the—it is said—final "London Symphony Concert." This would mean no Orchestral Concert as well as no Opera during the dreariest part of the year, and therefore be tantamount to an absolute artistic calamity.

#### THE CRYSTAL PALACE SATURDAY CONCERTS.

AFTER the customary break at this season, which is dedicated to terpsichorean fascination, *i.e.*, the Crystal Palace Pantomime, rather than to euterpean attractions, the Crystal Palace Saturday Concerts re-opened with the Overture to E. Lalo's successful opera, *Le Roi d'Ys* (first time), presenting a rather loosely-connected series of *musifs*, according to the subject of the poem mostly sombre in character, and marked by little originality or charm. The work denotes, however, earnestness of purpose, and is well scored, a melodious violoncello solo, tastefully played by Mr. R. H. Reed, claiming special notice. How different the result achieved by Beethoven's Eighth Symphony in *F* which followed, with its modest two horns and two trumpets, against the four horns and four trumpets in the Frenchman's overture! The popular interest at this concert, however, centred in the eleven-year-old pianist, Otto Hegner, whose rapid physical growth is by the way a decided drawback in his case. With perfect ease, and even evident gusto (and this is among the most grateful features of his performance), this gifted boy gave a rendering of Beethoven's Concerto in *c* minor (No. 3) which might have been given by many an adult *artist*. Technically every note and gradation of tone was brought out with surprising distinctness in the vast concert-room, including a very fine Caletza from the pen of his teacher, Claus of Basle, whilst intellectually the concerto, which mostly inclines towards the composer's first manner, is far more within the youth's mental calibre than the "Waldstein" Sonata referred to elsewhere. He obviously felt what he played, and the result was a most remarkable performance.

The twelfth concert was Scotch to the backbone: The Scotch concert Overture, "The Mountain and the Flood," and new Dramatic Cantata, *The Lay of the Last Minstrel* (Op. 7), set to a Scotch poem by the Scottish composer, Hamish MacCunn, three Scotch vocal soloists, and genuine Scotch weather. It would almost have seemed *à propos* had the performers appeared in original Scottish costume. No far from complaining (except in the matter of the above-stated atmospheric conditions), the fresh and vigorous overture, although not the composer's best, yet a very remarkable youthful work, was welcome, and the cantata, recently brought out at Glasgow, distinctly corroborates its reputation as one of the most gifted young "tone-poets" of the day. Although less attractive in the vocal solo, that rare gift, an original and sustained *cantilène*, being conspicuous by its absence, the choruses are mostly of great, not a few of extraordinary, beauty, distinguished by impressive dramatic truthfulness, rare power and delicious tenderness and suavity in turn, according to the alternating phases of the story. The extraordinary charm of the instrumentation cannot be conveyed in words. This youthful "son of the muses" has an inborn instinct for orchestral effects. Madame Nordica (soprano), and Mr. Andrew Black (basso), were excellent; but Miss Marie Curran's alto and Mr. Iver McKay's tenor lacked resonance for an entirely effective rendering of their respective parts. The chorus did well with their exacting but eminently grateful task.

The quality of the orchestra is sufficiently known, and Herr August Manns conducted with, if possible, even more than his usual enthusiasm.

#### ADELINA PATTI'S FAREWELL CONCERT.

ONCE more that well-nigh phenomenal feat of cramming that modern colosseum yept The Royal Albert Hall with an audience corresponding to the number of inhabitants of a moderately sized town (about 12,000), and at enhanced prices to boot, was realised by Adelina Patti at her second and last Farewell Concert prior to her departure for South America. Madame Patti's chief efforts (if this term may apply to singing—like *all good singing*—without an effort) were made in Rossini's *Bel Raggio*, and in a repetition of the *bravura* song from Delibes' *Lakmé*, introduced at the preceding concert, whilst the beautiful air "With verdure clad" was disfigured by certain liberties taken with the music, especially unwarrantable in the case of the "Diva," whose example might induce others to "improve Haydn." That the *enore* never reached its most intense paroxysm on this occasion may be taken for granted, the audience again demanding and obtaining from the vocalist's kind compliance (to the tune of, it is said, £700 per concert), considerably more than their just due, although some excuse may be admitted for people wishing to get yet another peep at the bewitching *prima donna*. The extraneous support given to Madame Patti was numerically smaller than usual, but some of the additional performers were hosts in themselves, including Miss Alice Gomes, M.M. Edward Lloyd and Santley, as vocalists, and Frau Néruda (Lady Hallé) as violinist, the orchestral department being under the direction of Herr W. Ganz. This "Last Farewell" concert was followed by an "Extra Farewell," may-be to be succeeded by a "Final Extra Farewell" concert. But then the favourite cantatrice gets for a few songs more than treble the amount earned for her entire performance as Juliette in Paris, and without the risk of catching cold in the tomb of the Capulets.

#### OTTO HEGNER'S PIANOFORTE RECITALS.

ARE there no societies, outside America, for the protection of children? it has been pertinently asked with reference to the performances of infant prodigies, and rightly so, as amongst numerous similar exhibitions we read of the *debut* at St. Petersburg of a Polish pianoforte virtuoso five years of age, whose proper place should be the nursery. How many scales and exercises must in such cases take the place of healthful games and toys. A distinct exception must, however, as in the case of Liszt, Clara Schumann, Kubinstein, Joachim, Norman-Néruda, and many of the great composers, be made in favour of Otto Hegner, whose musical gifts are so pronounced, that with him playing the piano seems literally child's play and music a second nature. The cheerfulness, spirit, ease, and expressiveness, not to speak of technique, memory, and endurance, as exemplified at his three Recitals in selections from Bach, Chopin, Schumann, and even Liszt's formidable second Hungarian Rhapsody, are truly remarkable. At the same time it must be stated that Beethoven's "Waldstein" Sonata, and similar works, are still above the intellectual and physical grasp of the eleven-year-old pianist. A sensational exaggeration both of the slow and the quick time should also be avoided in particular in the case of Beethoven. Why not rather bring forward some of his eminent teacher, Hans Huber's, more important pieces, *i.e.*, the very charming "Nachtgesänge," "Weihnachten," &c., which under the composer's personal tuition might receive an almost perfect rendering? Far better, however, was the performance of Beethoven's earlier Sonata (Op. 31, No. 3). A beautiful "Steinway" materially assisted the success of the performances.

#### CAROLINE GEISLER-SCHUBERT.

"What's in a name?" A very great deal in the case of an artist who comes forward as the representative of a composer of historic fame. Fraulein Caroline Geisler-Schubert, grand-niece of the great Franz Schubert, and pupil of that chief foun-

tain-head of Schubertian and numerous other classical traditions, the Vienna Conservatorium, prior to her studies under Frau Clara Schumann, gave a Schubert *matinée* at Princes' Hall, and came well out of her difficult task, the poetic temperament which distinguishes her illustrious relative's Sonata in G (Op. 78), and indeed his works in general, being faithfully reflected in the sympathetic pianist's performance. "Those excellent artists, MM. Ludwig Straus and E. Howell, co-operated in the beautiful Pianoforte Trio in B flat, and another Viennese, Fräulein Füllinger, ratified the very favourable impression created at her previous appearances by a refined and expressive rendering of some of Schubert's exquisite though less known songs. Few composers' works contain, like Franz Schubert's, the same combination of inspiration, variety, and charm, which never palls. Hence the success of the "Schubert" Concert was complete.

#### JEANNE DOUSTE.

The charming pianist, Jeanne Douste, gave a "Schumann-Brahms" Recital at Princes' Hall. This tribute paid to the genius of the last-named is especially welcome from a French artist, seeing that Brahms seems to be, thus far, an absolutely "unknown quantity" with our neighbours across the channel. Although the essentially masculine spirit which pervades this composer's works lies not entirely within the grasp of so young a lady, nevertheless Mlle. Douste's rendering of the magnificent "Twenty-five Variations on a Theme by Handel" with the Fugue (not "first time," the work having been played here by Hans von Bülow), Walzer (Op. 39), and two Hungarian Dances, was remarkable for intellectuality as well as executive skill and physical endurance. But why a break after each shake in the theme? On the other hand, Schumann's romanticism, so congenial to feminine feeling, was illustrated with admirable refinement, warmth, and variety of expression in the performance of the Sonata in G minor, the too rarely heard Nocturne in D, and some smaller pieces. Herr Oscar Niemann added some of Schumann and Brahms' exquisite songs with artistic feeling. The accompanist, who certainly did not enhance their effect, used praiseworthy discretion in remaining anonymous.

#### MR. AND MRS. HENSEL'S VOCAL RECITALS.

Like an oasis in a desert of clap trap vocal display, Mr. and Mrs. Henschel's two Recitals at Princes' Hall exercised a positively refreshing effect. These artists are so generally and justly acknowledged as first-rate exponents of high-class vocal art of almost every *genre* and nationality that a few words will suffice here. Apart from the rare purity and singular fascination of Mrs. Henschel's soprano and pointed expressiveness, such *roulades*, chromatics, &c., are seldom heard, whilst few can approach Herr Henschel's rendering of such pieces as "Archibald Douglas" and the "Erliking" by Carl Loewe, the much-neglected and greatest of "ballad" writers. Herr Henschel's own masterly pianoforte accompaniment of even the most difficult songs, although not altogether in keeping with the demands of dramatic effect, is a marvel of executive skill, whilst his interludes, frequently evolved from the preceding piece, suffice to stamp him as an accomplished artist. Special interest attached, as usual, to some new and rarely-heard works, such as Marco da Gagliano's touchingly pathetic duet, "Alma Mia" (dating from 1580!); a Duet from Goëtz's *Richard Cœur de Lion* (successfully revived in Germany); and to a first performance of a Duet in buffo style from Wagner's juvenile opera *Die Feen*, with (excepting its animated dramatic expression) not a trace of the "lion's claw" in the music.—At the second Recital the vocalists, Mesdames Lena Lillie, Marguerite Hall, MM. William Shakespeare and Max Heinrich, lent their valuable co-operation in the execution of a programme which consisted exclusively of Songs, Duets, a Trio, and the Quartet "Serbische Liederspiel," successfully brought out at the "Monday Popular" concerts, and exhibited this protean artist as a composer of altogether exceptional merit and surprising fertility—a veritable revelation to many of even his warmest admirers. Such exquisite *ensemble* singing is, moreover, as rare as the "honest man" of Diogenes.

#### Musical Notes.

At the Paris Opéra they are busy with the study of Ambroise Thomas' ballet *La Tempête* and Saint-Saëns' opera *Ascanio*. A little while ago the latter seemed to be far off, in fact, nowhere. But the just anger of the much-tried authors at last stirred up the directors, who now say that whichever of the two works is first ready will be first produced. The knowing ones grin, and think: *Qui vivra verra*.

THE new operetta, *Le Retour d'Ulysse*, by C. Carré (the librettist) and Raoul Pugno, which was produced at the Bouffes-Parisiens on the 1st of February, failed to make much of an impression on the audience. The music, although often pretty and happy, lacks originality.

THE novelty brought out on the 30th of January at the Théâtre des Nouveautés—*Venus d'Arles*, the words by Paul Ferrier and A. Liorat, the music by Varney—has proved a success, and is said to be clever.

AT the Théâtre-Lyrique National is being performed *Fanfan la Tulipe*, a grand spectacular comic opera in three acts and five tableaux by Ferrier and Prével (the librettists) and Louis Varney (the composer). Whatever its æsthetic value may be, the work is certainly enjoyed by the audiences which it attracts.

THE Opéra-Comique announced for the 13th of February *La Cigale madrilène*, a two-act opera by Joanni Perronnet. The public was not disappointed either by a postponement or by the work itself. At the same house is in preparation *Dimidi*, by Victorin Joncière, which is a revival and not a new work. M. Paravey has accepted for performance *Le Marchand de Venise*, the words (after Shakespeare) by Jules Adenis, the music by Louis Delfès, a *grand prix*, now director of the Toulouse Conservatoire.

THE unveiling of a Jean Jacques Rousseau statue in the Paris Pantheon on the 3rd February was the occasion of some musical performances. At the ceremony the Galin-Paris-Cheve choral society brought to a hearing Gossec's *Hymne à J. J. Rousseau* and *Hymne à la liberté*, and a chorus from the first version of Rousseau's *Le Devin du village*. In the evening took place a concert, organised by M. Jules Tiersot, the programme of which contained nothing but compositions by J. J. Rousseau, among others the principal numbers from his *Devin du village*.

MADAME MATERNA, of Vienna, who made such a sensation at Brussels (Concerts d'hiver and Cercle artistique), especially by her rendering of excerpts from the operas of Wagner, has been engaged by the directors of La Monnaie for a series of performances in April. The *Valkyrie* will be one of the operas in which Mme. Materna will be heard. She intends to sing her part in German. The managerial difficulties have been solved in a way which has taken most people by surprise: the municipal council has by fourteen against thirteen votes appointed MM. Stoumon and Calabréssi as directors. Up to the last moment almost everybody thought MM. Dupont and Lapissida secure in their places.

JULES BORDIER'S one-act comic opera *Nadia* has left the Brussels amateurs untouched. The composer is director of the Angers Association artistique.

SIGNOR CARLO GARDINI, who opens the Italian season at Berlin on the 20th March, brings with him a galaxy of talent: Arditi (conductor), Van Zandt and Torrigi (soprano), Clorinda Pini-Corsi (contralto), Luigi Ravelli (tenor), Francesco d'Andrade (baritone), Francesco Vecchioni (bass), and Antonio Pini-Corsi (basso comico). *Lukné* is to be the first opera.

The one-act comic opera *Kirmes*, by Wilhelm Taubert, will shortly be revived at the Berlin Court Opera-house. It was written in the twentieth year of the composer, and first performed in 1832.

The Bayreuth performances will this year be held from July 21 to August 18. The three works to be performed are: *Parzifal*, *Tristan und Isolde*, and *Die Meistersinger*, which will be respectively conducted by Levi, Mottl, and Hans Richter.

In the *Bayreuther Blätter* has been published the complete scenario of a five-act opera, *Die Sarazenen*, with which Richard Wagner was occupied in the fifth decade of this century.

At the Hamburg Stadt-theater Mozart's *Figaro's Hochzeit* (*Le Nozze di Figaro*) was given for the 100th time on the master's birthday.

CONCERTMEISTER Johann Lauterbach, of Dresden, celebrated, on the 4th February, his jubilee as a musician, he having made his first public appearance at Nürnberg fifty years ago. On the 1st April, Concertmeister Petri, of Leipzig, will enter on his duties as Herr Lauterbach's successor.

The novelty at the sixth Gürzenich concert (*i.e.*, a novelty for Cologne) was Richard Strauss's Symphony, *Aus Italien*, which was received by the audience with warm approval.

In place of the late Dr. Franz Witt, Domkapellmeister Schmidt, of Münster, hitherto first vice-president, has been elected President of the Cäcilienverein in all German-speaking countries. He likewise takes upon him the editorship of *Musica sacra* and *Fliegende Blätter*. Domkapellmeister Mitterer, of Brixen, is now vice-president.

The Middle Rhenish Music Festival will be held at Mainz on the 7th and 8th June.

The monument for Franz Abt, executed by the sculptor Hermann Schies, is to be unveiled at Wiesbaden towards the end of March.

HEROLD'S *Zampa*, for which Faccio has written recitatives, has taken the fancy of the Italians, with whom, indeed, at present French operas seem to be quite the rage.

LUIGI MANCINELLI'S now-finished *Scena Veneziana*, which will be for the first time performed in London in May, are respectively entitled:—1, *Carnevale*; 2, *Dichiarazione d'amore*; 3, *Fuga degli amanti a Chioggia*; 4, *Ritorno in gondola*; 5, *Ceremonia e danze di nozze*.

RUBINSTEIN'S opera *Kalashnikov* has been revived at St. Petersburg by the command of the emperor, who was present with his family at the general rehearsal, which took place on the 19th January. Besides the imperial court, only a favoured few were admitted as auditors. Naprawnik conducted. Rubinstein was highly delighted with the performance of his work, and expressed to the artists his warmest thanks.

WAGNER'S *Rheingold* and *Walküre* were for the first time performed at the Hungarian Theatre in Pesth on the 26th and 27th January. The success was immense.

At Weimar died on January 31st, at the age of 79, the dance composer Joseph Gungl, a Hungarian by birth.

The deaths are also announced of Capellmeister Carl Stör (Weimar), the musical savant F. A. Roitzsch (Leipzig), Musikdirektor C. F. Büchner (Leipzig), the Dutch composer Ten Brink (Paris), the Polish pianist and composer Gustave Lewita (Paris), and the prolific operetta and chanson composer Frédéric Barbier (Paris).

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# F. NIECKS' "LIFE OF CHOPIN."

(Continued from page 54.)

VIENNA was the goal, but Chopin, who was joined by his friend Woyciechowski at Kalisz, halted at Breslau, Dresden, and Prague, on the way to the Austrian capital; and a very pleasant time of it the friends seem to have had. Of the picture gallery at Dresden Chopin wrote: "If I lived here I would go to it every week, for there are pictures in it at the sight of which I imagine I hear music." How sensitive the mind to conceive such a thought! Once in Vienna, Chopin seemed to think he could carry all before him, but he was mistaken. His former successes were forgotten, and he lacked the energy to rough-hew his way. To add to his misfortune—the Polish revolution having broken out—his friend left him to join the insurgents, and his letters give a sad picture of his disconsolate condition. A further artistic discipline. Vienna musical life is here delineated by Mr. Niecks, and accounts given of celebrities Chopin met or heard. In April, 1831, he played at a concert given by Madame Garzia-Vestris, and later on gave one himself, but does not seem to have made much impression. In July he was again on the move. From Vienna to Munich: from thence to Stuttgart, "and during his stay there learnt the sad news of the taking of Warsaw by the Russians, September 8. It is said that this event inspired him to compose the C minor study (No. 12 of Op. 10), with its passionate surging and impetuous ejaculations." Thence to Paris, which was henceforth to be his home.

What Paris was in 1831, the state of its literature and art, Mr. Niecks paints in vivid colours, and with a wealth of detail that displays deep knowledge and discriminating judgment, rendering Chap. XIV. one of the most interesting of the whole work. Chopin himself was incited by what he saw to describe in vivacious terms his impressions of the gay city, which presented, however, more than one tragic incident by way of contrast. He made many acquaintances and some friends; was attracted to Kalkbrenner, who, as every one knows, desired to have him for a pupil. An extract from what Mr. Niecks rightly calls one of the most important of Chopin's letters must be given:—"Three years' study is far too much. Kalk-

brenner, when he had heard me repeatedly, came to see that himself. From this you may see that a true meritorious virtuoso does not know the feeling of envy . . . So much is clear to me, I shall never become a copy of Kalkbrenner; he will not be able to break my perhaps bold but noble resolve to create a new art-era. If I now continue my studies, I do so only in order to stand at some future time on my own feet." Here there is something to moralise over and to reflect upon.

A chapter is devoted to the early life of George Sand, her character as a woman, thinker, and literary artist. Reading her pedigree the student of heredity will marvel, not at the spots and stains in her life-story, but that it should have presented anything beyond. Paris at the time of Chopin's arrival was too much occupied with politics to be a happy hunting-ground for musicians, so it is not surprising to find Chopin contemplating a voyage to America. Thanks, however, to the Polish colony here, he soon found an opening; and in a very short time was at the zenith of his fame, and his success in society, as a performer and teacher, was soon equalled by his fame as a composer. Mr. Niecks limns with no unskillful hand. Here is a portrait:—"A slim frame of middle height; fragile but wonderfully flexible limbs; delicately-formed hands; very small feet; a pale, transparent complexion; long silken hair of a light chestnut colour, parted on one side; tender brown eyes, intelligent rather than dreamy; a finely-curved aquiline nose; a sweet subtle smile; graceful and varied gestures: such was the outward presence of Chopin." Now see him as a pianist: "Such indeed were the lightness, delicacy, neatness, elegance, and gracefulness of Chopin's playing that they won for him the name of Ariel of the piano . . . So high a degree and so peculiar a kind of excellence was of course attainable only under exceptionally favourable conditions, physical as well as mental. The first and chief condition was a suitably formed hand. Now, no one can look at Chopin's hand, of which there exists a cast, without perceiving at once its capabilities. It was indeed small, but at the same time it was slim, light, delicately articulated, and, if I may say so, highly expressive." As a teacher, M. Mathias informed the biographer that Chopin's method "was absolutely of the old *legato* school of Clementi and Cramer. Of course, he had enriched it

by a great variety of touch; he obtained a wonderful variety of tone and *nuances* of tone; in passing, I may tell you that he had an extraordinary vigour, but only by flashes." Mr. Niecks adds: "The Polish master, who was so original in many ways, differed from his confrères even in the way of starting his pupils. With him the normal position of the hand was not that above the keys C, D, E, F, G (*i.e.*, above five white keys), but that above the keys E, F sharp, G sharp, A sharp, B (*i.e.*, above two white keys and three black keys, the latter lying between the former)." Madame Dubois says that Chopin made his pupils begin with the B major scale. One more extract on this point: "Fingering is the mainspring, the determining principle, one might almost say the life and soul, of the pianoforte technique. We shall, therefore, do well to give a moment's consideration to Chopin's fingering, especially as he was one of the boldest and most influential revolutionisers of this important department of the pianistic art. His merits in this as in other respects, his various claims to priority of invention, are only too often overlooked." Quite true.

The principal incidents in Chopin's life now were the visits to Nohant with Madame Sand, commencing in 1837; the winter in Majorca, 1838-9; and the visit to England in 1848. Concerning the first, nothing need here be said; the residence at Palma is told in so picturesque a manner with the aid of George Sand's "Un Hiver à Majorque," and Chopin's letters, that to quote extracts would be to spoil the effect. It was the French Revolution that drove Chopin to his shores. By that time he had passed his meridian as a performer, and had written his last work (the two mazurkas composed in 1849, and published after his death, not counting for much). Still, his playing was ineffably charming, although unfitted for the large halls in which he sometimes appeared. Both in England and in Scotland he was made much of by the noble and wealthy; but he did not understand his hosts, and sighed for his beloved Paris. His last public appearance, at a "ball and concert," November 16, 1848, though under royal patronage and for the relief of his distressed countrymen in exile, was a mistake, and Mr. Niecks sorrowfully sums it up with the words:—"What a sad conclusion to a noble artistic career!"

The end of all was soon to come. His health gave way entirely after his return to Paris, January, 1849, and on the 17th of October he breathed his last. An imposing funeral ceremony marked the estimation in which he was held. Mr. Niecks quotes the account given by the Paris Correspondent of *The Musical World*, but adds: "One affecting circumstance escaped the attention of our otherwise so acute observer—namely, the sprinkling on the coffin, when the latter had been lowered into the grave, of the Polish ether which, enclosed in a finely-wrought silver cup, loving friends had nearly nineteen years before, in the village of Wola, near Warsaw, given to the departing young and hopeful musician who was never to see his country again."

The "young and hopeful musician" was a more genial figure to contemplate than the Chopin of later days; and his biographer, too conscientious to give only a one-sided or partial view of his character, does not hesitate to expose his weaknesses or faults. "Taking a general view of the letters written by him during the last twelve years of his life, one is struck by the absence of generous judgments and the extreme rareness of sympathetic sentiments concerning third persons. As this was not the case in his earlier letters, ill-health and disappointments suggest themselves naturally as causes of these faults of character and temper. To these principal causes, have, however, to be added his nationality, his

originally delicate constitution, and his cultivation of *salon* manners and tastes."

Valuable as is the new information with which the work abounds, of still greater worth is the exhaustive critical and descriptive notice of Chopin's compositions. Chapters specially to be studied are VIII., the works of Chopin's first period; XIII., Chopin's productions from the spring of 1829 to 1831—here the chief influences that helped to form his style are considered; and XXX. In all profound knowledge is combined with just appreciation, and keen artistic sympathy. The description of the Polish national dances adds much to the value of the chapter last-named. It is hardly too much to say that the student will find in this part something like a revelation as to the character of Chopin's works, and public performers would do well to ponder over it. Then we should have fewer caricatures of Chopin's music in the concert-room.

The "real" Chopin is revealed in the composer: that, I take it, is the practical lesson of the biography. Schopenhauer, in the "Metaphysics of Music," says: "With the composer, more than with another artist, the man is separate and different from the artist." Veron, on the other hand, asserts that "Man puts something of his own nature into everything he does." Further: "The critics may say that they are concerned with the work, and not with the man: the two things are inseparable; and if the work be vile, so is the author, at least at the moment when he produced the poem or picture criticised." Mr. Niecks inclines to this view, for he says of Chopin's works—"To understand them fully we must have something of the author's nature, something of his delicate sensibility and romantic imagination. To understand him we must, moreover, know something of his life and country." But in judging George Sand he says: "The purity of a work is no proof of the purity of the artist (who may reveal only the better part of his nature, or give expression to his aspirations)." As if one's better nature or aspirations are not part of one's self. He would have been more just in applying to both the decision he arrives at regarding Chopin:—"In his art, as an executant and a composer, he revealed all his strength and weakness, all his excellences and insufficiencies, all his aspirations and failures, all his successes and disappointments, all his dreams and realities."

In truth, one cannot fairly judge such an abstract thing as music without knowing something of the composer. Increased familiarity modifies previous opinions, and ignorance stands in the way of rectitude of judgment. Mr. Niecks gives an example of the former from his own experience, and quotes an outrageous instance of the latter; a worse even may be found in a review (?) of the Concerto in E minor, in the *Musical Magazine* of 1835, p. 111. There is crass ignorance, if it exist anywhere.

Chopin was true to his art. In one of the business letters to Fontana charging him with messages to the publisher Schlesinger, he writes: "You know that I do not sell myself. But tell him further that if I were desirous of taking advantage of him or of cheating him, I could write fifteen things per year, but worthless ones, which he would buy at 300 francs, and I would have a better income. Would it be an honest action?" O, simple-minded Chopin! Ask any composer who has the ear of the public in this practical age, and see what the answer would be. How he laboured with his compositions, the following, from a letter of George Sand, testifies: "His creation was spontaneous and miraculous. He

\* See Dannreuther's Translation of Wagner's "Beethoven," p. 157. (Rever.)  
† "Aesthetics," p. 46.



found it without seeking it, without foreseeing it. It came on his piano suddenly, complete, sublime, or it sang in his head during a walk, and he was impatient to play it to himself. But then began the most heartrending labour I ever saw. It was a series of efforts, of irresolutions, and of frettings to seize again certain details of the theme he had heard; what he had conceived as a whole he analysed too much when wishing to write it, and his regret at not finding it again, in his opinion, clearly defined, threw him into a kind of despair. He shut himself up in his room for whole days, weeping, walking, breaking his pens, repeating and altering a bar a hundred times, writing and effacing it as many times, and recommencing the next day with a minute and desperate perseverance. He spent six weeks over a single page to write it at last as he had noted it down at the very first."

Chopin was admittedly not a composer of Bach, Handel, Mozart, or Beethoven. What, then, was his position? Let Mr. Niecks define it:—"His influence on composers for the pianoforte, both as regards style and subject-matter, is generally understood; but the same cannot be said of his less obvious wider influence. Indeed, nothing is more common than to overlook his connection with the main current of musical history altogether, to regard him as a mere *hors d'œuvre* in the musical menu of the universe. My opinion, on the contrary, is that among the notable composers who have lived since the days of Chopin there is not to be found one who has not profited more or less, consciously or unconsciously, directly or indirectly, by this truly creative genius."

To this, as to most of the author's conclusions, impartial readers will assent; in other cases there will be differences of opinion; again in others too much is left undecided—the George Sand episode for one; but as to the value of the book, the style in which it is written, and the immense pains bestowed upon it, only those who read and digest it need be called upon to speak. That their name will be legion is no unreasonable assumption.

It only remains to add that a carefully compiled list of Chopin's published works, with dates, is appended; a copious index supplied; that misprints are extremely rare; and that the work is adorned with an etched portrait of Chopin, after a pencil drawing by Kwiatkowski, and a facsimile of one of his manuscripts.

STEPHEN S. STRATTON.

## BEETHOVEN'S PIANOFORTE VARIATIONS.

BY FR. NIECKS.

(Continued from page 57.)

### SIX EASY VARIATIONS (F major, C)

on a Swiss song, for pianoforte or harp.\*

THIS work, which was published in Bonn about 1798, need not occupy us long. It is very simple; but it would be difficult to find other compositions of equal simplicity that possess the same excellent, sound musical qualities. Although a piece for tyros, masters may meet in it with matter of interest. The variations—all of them undulated melodic-decorative ones—have distinctive characters, more especially the third, the fifth, and the sixth. The quiet pathos of the first of these three (F minor) cannot but appeal successfully to our sympathy.

### EIGHT VARIATIONS (C major, ♯)

on a theme ("une fièvre ardente") from Grétry's opera, *Richard Cœur de Lion*.†

Grétry's opera, produced in Paris in 1784 or 1785, was

performed in Vienna in 1788, and after a long interval again in 1799. The theme in question was also introduced by Joseph Weigl into his ballet *Richard Löwenherz*, which was produced in Vienna on February 2, 1795, and the music of which was played at a concert of Weigl's on March 30, 1798. Beethoven's variations appeared in November, 1798. This is another set of variations that does not call for much comment. They are of the conventional melodic-decorative sort, and, although smoothly written, commonplace, here and there very much so indeed.

### TEN VARIATIONS (B flat major, C)

on a theme ("La stessa, la stessissima") from A. Salieri's opera *Falstaff*.\* Dedicated to the Countess Barbara Keglevics.

Salieri's opera *Falstaff* was produced in Vienna on January 3, 1799; Beethoven's variations were published in March of the same year. The reader will have noticed that the proximity of the dates of publication of the master's variations and those of performances of the works from which he took the themes, seems to indicate some connection, to suggest that it was outward rather than inward pressure that led to the composition of the variations. Indeed, those dates confirm the internal evidence, which shows that many of them were written *in vita Minerva*, that they were inspired not by immortal gods, but by mortal publishers and dilettantes, in short, that they were pot-boilers and *pièces d'occasion*. The theme, if not proposed to the composer, would hardly have recommended itself to him. The variations before us, although more interesting than the preceding set, have a mechanical rather than any other interest for us. We dissect and disembowel them with as little compunction as a child its doll. The melodic poverty of the theme makes the composer rely more on the harmony; in some of the variations he does so entirely. The harmony also is poor, but this does not matter so much. The tenth, spun-out variation is an *Allegretto (alla Austriaca)* in 2 time, with some characteristically Beethovenish effects—for instance, the long shake, with the left-hand passage leading up to the conclusion. This conclusion too is a noteworthy feature, for it is nothing else than the repetition of the theme.

### SEVEN VARIATIONS (F major, ♯)

on a theme ("Kind, willst du ruhig schlafen?") from Peter Winter's Opera *Das unterbrochene Opferfest*.†

Winter's opera was produced in Vienna on June 14, 1796; Beethoven's variations were published in December, 1799. In this case we cannot point out cause and effect as in other cases; but we may be sure that Beethoven did not choose this *naïve* theme of forty-nine bars because he was particularly attracted by it, nor composed these pretty, cheerful, but for the most part somewhat insignificant, variations to please himself. No doubt he had an ulterior object in view—the replenishing of his purse, or the gratification of some friend or patron. The fifth variation is the most important, and the seventh (*Allegro*, ♯), with a *Coda* (first in the same movement and measure, afterwards *Allegro molto*, ♯), has at least its *beaux moments*, although they are short and far between.

### EIGHT VARIATIONS (F major, ♯)

on a theme ("Tändeln und scherzen") from Xaver Süssmayr's opera *Soliman II.*, dedicated to Countess von Browne, née von Vietinghoff. ‡

Süssmayr's *Soliman oder die drei Sultanninnen* was produced at Vienna in September, 1799; the first edition

\* Vol. II., p. 147, of Augener & Co.'s Edition.

† Vol. II., p. 92, of Augener & Co.'s Edition.

\* Vol. II., p. 98, of Augener & Co.'s Edition.

† Vol. II., p. 106, of Augener & Co.'s Edition.

‡ Vol. II., p. 115, of Augener & Co.'s Edition.

of Beethoven's variations made its appearance in December of the same year. There is nothing to censure in this work, but also nothing to get enthusiastic about or to ponder over. In fact, it is easy music, with no heights and no depths, running on in an uninterrupted flow of medial amenities. We will note the imitative first variation (all are melodic-decorative), and the extended last one, commencing with a *fugato* (*Allegro vivace*, ?), and concluding with a reminiscence of the seventh (*Adagio molto ed espressivo*), and then pass on.

SIX EASY VARIATIONS (G major, ♯)  
on an original Theme.\*

This work, composed about 1800, was published in December, 1801. Its title then ran thus: "*11 Variations très faciles pour le Forte-Piano*." The piece owes its success to the really charming theme. We may say that the variations derive thence their sweetness and gracefulness, which are inherited qualities. Do not look for learned ingenuities or flashes of genius! All is plain sailing in the smooth waters of melodic-decorativeness. If we are in an apt mood, these variations can conjure up for us the golden age—not the mythical but the real one—the age of childhood, with its simple and innocent pleasures. The most interesting variation is perhaps the fourth, with the threatening gloom in the first part and the brightening view in the second. We must call delightful the *Coda*, with its variously-turned snatches from the theme.

According to the chronological order, we should have to take up now the two sets of variations Op. 34 and 35, but we will keep them and two others for a *bonne bouche*. First let us get rid of three sets from which neither pleasure nor edification of any kind can be extracted. The first of them is:

SEVEN VARIATIONS (C major, ♯)  
on the air "God save the King;" †

the second,

FIVE VARIATIONS (D major, ♯)  
on the air "Rule Britannia;" ‡

and the third,

EIGHT VARIATIONS (B flat major, ♯)

on the song "Ich hab' ein kleines Hüttchen." §

The last of the three works (posthumously published in 1831) has not a trace of genius in its constitution, and belongs to that kind of variation ware which is best measured by the yard. Although the variations on "God save the King" (published in March, 1804) are in part somewhat more respectable, they may yet be placed in the same class, and certainly may be numbered with the weakest of Beethoven's variation-compositions. In none, however, of the master's variations have we the feeling of effort so strongly, and in none do we meet with so much lack of grace—nay, meet even with so much downright awkwardness—as in the variations on "Rule Britannia" (published in June, 1804). For fertility and ugliness the fourth stands out pre-eminently. The last contains the largest amount of interesting matter, but what is interesting in it can hardly be called beautiful.

SIX VARIATIONS (D major, ♯), Op. 76,  
dedicated to his friend Olivia. ||

These variations, composed at the latest in 1809, and published in December, 1810, are written on the Turkish

March which Beethoven afterwards introduced into his music to the *Kuinen von Athen*, Op. 113, composed in 1811. In this fact lies the chief interest of the variations for us. Apart from the historical interest, we may perhaps take some musical interest in the second and fourth variations; but they are too Turkish (or whatever else it may be) to make a pleasing impression upon us, and grotesque rather than characteristic. As to the fifth variation, it is absolute vacuity. No. 1 approaches vacuity very closely, and, whatever Nos. 3 and 6 may be or do, they fail to make us feel indebted to the composer for his achievement.

Some of the above-mentioned sets of variations—especially those on "God save the King" and "Rule Britannia"—have shown us how low a man of genius may fall; the works which yet remain to be discussed will show us to what heights he may rise.

This discussion—as the reader has already been informed—is concerned with the sets of variations for the pianoforte which form works by themselves. I shall narrow the limitations still further by excluding those for four hands; at any rate, saying of them no more than that one of the two specimens left us by Beethoven, the variations on a theme by Count Waldstein, was published in 1794; and the other, variations on a song ("Ich denke dein") by the composer, in 1805, and that both of them, though not imposingly grand, are exceedingly charming.

SIX VARIATIONS (F major, ♯), Op. 34,  
on an original theme.

Dedicated to the Princess Odeschalschi, *née* Countess Keglevics. †

These variations were ready for publication about the end of 1802, and appeared in 1803. A glance at this composition makes it clear that Beethoven's intention was to write *characteristic* variations. They differ in key, measure, and movement to such an extent that they stand by themselves; not only among Beethoven's compositions of this kind, but in the whole literature of this speciality. The key of the theme (F major) does not return till the last variation, whereas the orthodox way is to write all the variations in the same key, with the exception (generally a single one) of a change from major to minor, or from minor to major. And although the same measure and movement signatures recur, the rhythm and pace of the variations nevertheless differ greatly. The following is what we may call the economy of the theme and six variations:—

Thema, F major, ♯, *Adagio*.

Var. I.—D major, ♯.

Var. II.—B flat major, ♯, *Allegro ma non troppo*.

Var. III.—C major, C, *Allegretto*.

Var. IV.—E flat major, ♯, *Tempo di Menuetto*.

Var. V.—C minor, ♯, *Marcia Allegretto*.

Var. VI.—F major, ♯, *Allegretto*, and

(F major, ♯, *Adagio Molto*.

There can be no doubt that the work is highly interesting, and at the same time pleasing and, in part, truly beautiful; still, it would not be possible to pronounce it powerful if we keep in mind that Beethoven, the most powerful composer, was its author. Let us, however, not overlook in connection with the master's Op. 34 that only a careful and delicate performance can do justice to it. There are compositions which nothing can kill, but a slap-dash rendering would make sad havoc of the present one. The florid first variation is simply a highly ornate restatement of the theme—the theme profusely laden with the most graceful *floriture* (twirls, turns, shakes,

\* Vol. II., p. 135, of Augener & Co.'s Edition.

† Vol. II., p. 136, of Augener & Co.'s Edition.

‡ Vol. II., p. 137, of Augener & Co.'s Edition.

§ Vol. II., p. 138, of Augener & Co.'s Edition.

|| Vol. II., p. 139, of Augener & Co.'s Edition.

\* Vol. II., pp. 298 and 310, of Augener & Co.'s Edition.

† Vol. II., p. 2, of Augener & Co.'s Edition.

runs, &c.). While the theme is expressive of the deepest tenderness, the first variation translates this feeling into bewitching coquetry. Of quite another character is the second variation. The severe rhythm of the first motive must not be misunderstood, it is not seriously meant—playfulness is the true character of the variation, which we might call a *scherzo*, although it has nothing in common in form with the so-called movement in symphonies, sonatas, etc. The contrasts between the said severe motive and the *agaceries* of the rest are charming. There is again playfulness in the third variation, but a complete abandonment to serene playfulness. Don't overlook those chromatic notes—tender rather than sad—in bar 6 of Part I., and especially in bars 4 and 5, and again in bars 8 and 12 of Part II. You will notice that I speak as if there were two persons concerned in the matter; in fact, I look upon the work as a love-story, or rather as leaves out of one. The fourth variation turns from the playful to the pathetic, and becomes so most emphatically. All is lugubriousness in the fifth variation; we are reminded of a funeral march. Are they burying their love? It would seem so. But they only dream of so dire an event; for in the sixth variation they are in the enjoyment of the most unlimited happiness. Throughout all the variations Beethoven remains in close touch both with the harmony and melody of the theme. Much of them belongs to the category of the melodic-decorative, less may be described as formative, nothing deserves the epithet evolutional.

#### FIFTEEN VARIATIONS WITH A FUGUE (E flat major, $\frac{3}{4}$ ).

Op. 35.

on a theme from the ballet *Gli Uomini di Prometeo*.

Dedicated to the Count Moritz Lichnowsky.\*

The original manuscript shows that this work, which appeared in 1803, was composed in 1802. The theme is taken from the *finale* (No. 16) of Beethoven's music to the ballet *Gli Uomini di Prometeo*, Op. 43, first performed on March 28, 1801. The master introduced the same theme and variations on it also into the last movement of his *Sinfonia Eroica*, Op. 55, finished in 1804, first performed in January, 1805, and published in October, 1806. Some say that Beethoven wrote these variations as a preparatory study for the symphony movement. This statement may be doubted, may even be thought irrational, but we need not discuss the point. We perceive in the master's Op. 35 greater freedom of treatment, superior plastic power. It has about it the bloom of life and beauty, and is distinguished by grace, humour, and joyousness. The humour may be said to begin with the exposition of the thematic matter. First we get the bass in octaves; next comes an *A Due*—namely, the bass with a counterpoint; to this succeeds an *A Tre* (the bass with now a part above, and now a part below it); which in turn is followed by an *A Quattro*, where the bass part, now placed at the top, is accompanied by three other parts. And then at last the melody of the theme makes its appearance along with the bass and some harmonic middle parts. Beethoven never loses hold of his theme, but whilst he in most cases does homage both to melody and bass, he sometimes keeps true only to the bass, and occasionally thinks he has done his duty if he pays respectful attention to the harmony indicated by it. Several of the variations—the first and second among others—are extremely light and simple. This, however, is in keeping with the nature of the work, which, being pervaded by liveliness, and light-heartedness exhilarates almost from beginning to end. Even the re-

condite contrapuntal forms are used in a playful rather than in a scholastic spirit. The sprightly seventh variation, the *Canone all' ottava*, may be cited as an example. But notwithstanding all the prevailing sprightliness and joyousness, there is no lack of diversity of character. The finely-fantastic eighth variation reminds one of the *Rondo* of the Waldstein Sonata (Op. 53, C major), perhaps more by its body than by its soul; we may trace in it a presentiment of the mood that finds expression in Schumann's *Fantasia*, Op. 17. Passing over the next five variations, which, whether boisterous, tricky, serene, or rollicking, are unequivocally joyous, we come to the *Minore*, Variation XIV., which calls for special notice, for, whether regarding it in its emotional or technical aspect, it is charming. Next we have a highly-ornamented *Largo*, where the representation of each part makes its appearance in a still more florid dress, the composer dealing here with repetitions as the *virtuosi* and *virtuose* of the golden age of Italian singing used to do. Sentiment, and beautiful sentiment too, finds a place in this *Largo*, but sentimentality and overwhelming passions are absent, in fact, the surrounding brightness shines into it. The *Finale alla Fuga* preserves the predominant emotional key-note. Beethoven moves in this specimen of his fugal writing with more ease, and produces more euphony than is usual with him when he puts on mail; but it has to be remembered that on this occasion he does not fight a battle-royal. The *Finale* concludes, however, after the fugal turmoil and mock-heroic, with an idyllic *Andante con moto* full of peaceful joy and contentment.

(To be continued.)

#### FRANÇOIS COUPERIN.

By FRIEDRICH CHRYSANDER.

#### II.—THE CHAMPION AND COUPERIN FAMILIES OF HARPSICHORD PLAYERS.

(Continued from page 51.)

WE now turn to the head of the family, from whom it received lustre, importance, and musical immortality.

FRANÇOIS COUPERIN was born at Paris in 1668, as already mentioned, and could not, therefore, be educated either by his father, who died in the next year, nor by his uncle De Chambonnières, who died two years afterwards. Considering how closely all the members of the family held together, as we observe from an early date, his father's brother and his godfather François (No. 2) must have undertaken the charge of him. All that is reported is that the royal organist Tomelin, a very clever musician, and friend of the family, gave him the first instruction, and contributed largely to his early education in art. It is certain that Couperin soon excelled all others both in playing and in composition, and marvellously hit the mode of execution suited to each instrument, the organ as well as the harpsichord. Especially on the harpsichord it seemed as if the incomparable De Chambonnières had come to life again, young and vigorous. Such remarkable capacities were certain to be recognised. According to Gerber's Lexicon, Couperin obtained the post of first harpsichordist and organist in Louis XIV.'s Court Music in 1700, according to Fétis in 1701; but this really occurred much earlier, for in the preface to the first book of these Pieces for the Harpsichord Couperin says: "For the last twenty years I have had the honour to be with the King, and to teach almost at the same time: Monseigneur the Dauphin Duke of Burgundy and six princes or princesses of the royal house." As this was written in 1713, he was

\* Vol. II., p. 10, of Augener & Co's Edition.

in the service of the Court ever since 1693; and it is clear from his words that he was the teacher preferred to all others. In the dedication of his Harpsichord School, written in 1716, to Louis XV., he also mentions this post as having been given him "twenty-three years ago." We may, therefore, regard the year 1693, the twenty-fifth of his life, as that in which he received his appointment at Court.

It is more difficult to fix the exact date of his nomination to be organist at S. Gervais. According to Fétis (II. 376), he obtained this position in 1696, as successor to his uncle François: a statement which does not agree with another also made by Fétis, that this uncle did not die till 1698. Now if we observe the notices on the titles of the various issues of the "*Pièces pour le Clavecin*" (to which Farrenc has already called attention), we find no mention of the post of organist at S. Gervais before 1722. In 1713, on the title-page of the first Livre, Couperin calls himself "*Organiste de la Chapelle du Roy, &c.*" In the second book, in 1716-17, he says more fully, "*Organiste de la Chapelle du Roy; ordinaire de la Musique de la Chambre de sa Majesté, et cy-devant Professeur-maitre de composition et d'accompagnement de feu Monseigneur le Dauphin Duc de Bourgogne;*" which is repeated in 1722. In the third book, with only a variety at the end—"de Monseigneur le Dauphin Duc de Bourgogne, père de sa Majesté." In the first two books it is then said that the music is to be had "*chés (!) l'Auteur vis-à-vis les Ecuries de l'hôtel de Toulouse;*" in the third, "*chés l'Auteur, rue de Poitou au Marais.*" But later, after 1722, these addresses on the copper-plates were erased, and the following engraved in a different hand in their place: "*Chés Mr. Couperin, Organiste de St. Gervais, proche l'Eglise.*" The latter was then put at once on the title of the fourth book in 1730. Whether it is allowable to conjecture that Couperin had been organist at S. Gervais earlier, but only obtained the official residence there after 1722, can be decided only by those who are familiar with the local arrangements. But some explanation must be sought for the fact that he is not described as organist of S. Gervais till so late a date; for it is now proved that he really occupied the post of organist earlier, and cannot have only received it in or after 1722. Weckerlin (Catalogue, p. 450) gives information of a hitherto unknown publication of Couperin, which was published without a date, but is described by Weckerlin as the first work that Couperin put to press. Weckerlin gives the title as follows: "*Pièces de clavecin, dédiées à Madame Victoire de France, composées par M. Couperin, organiste de St. Gervais.*" Paris, chez l'auteur, attenant l'église de St. Gervais." Here we see him described not only as organist of that church, but as living close to it. As these "*Pièces*"—if they are really Couperin's first publication—must have appeared in or soon after 1700, we may still assume that he became the successor of his uncle in 1698. Why he subsequently suppressed this title, and then took it up again, is a question to which we are unable at present to give a satisfactory answer.

Couperin married Marie Anne Ansault, of whom no biographical details are known. The two daughters of this marriage (Nos. 5 and 6) have already received honourable mention.

The master died in 1733, sixty-five years old. For several years he had been an invalid, and was prepared for the end. He speaks on the subject in 1730 in the preface to the fourth book in words which will be read with sympathy:—

"These pieces have been compiled for about three years; but, as my health is becoming more precarious day by day, my friends have advised me to cease working, and I have accomplished no large

works since. I am grateful to the public for the applause so kindly given to my works hitherto, and I think I deserve some of it for the rest which I have expended in trying to please them. At scarcely anyone has composed more than I have in various styles. I hope that my family will find in my portfolios something that may cause me to be regretted, if such regrets can serve us in any way after the present life; but one cannot help at least having such an idea, and endeavouring to merit that chimerical immortality to which almost all men aspire.

His health seems never to have been very strong. Even in the preface to the first book he counts "many illnesses" among the causes which prevented him from publishing the music earlier. In person he was evidently delicate rather than robust, and displayed in his own constitution the eminently tender character of his music.

This is all that we are able to report on the life of this great artist. Scanty indeed. We must hope all the more that some fellow-citizen of the family Champion and Couperin may soon provide us with accounts of them superior in fulness and definiteness to those hitherto accessible.

NOTE.—The twelfth and last scion of the family, Gervais François Couperin,\* was still living in 1823, as is stated by Adrien de la Fuge (see Weckerlin, Catalogue, p. 449), who also informs us that he had no sons, but only one daughter, who, following the tradition of the family, played the organ, but only in a very mediocre way. Thus it was in this daughter that the family of Couperin became extinct, both physically and artistically.

## THE OPERATIC CHORUS.

BY JOSEPH VEREY.

AMONGST other much-needed reforms in operatic representation some attention has of late been paid to the chorus, and certainly not before it was required. Old opera-goers have seen many droll things in the choral department. Perhaps the oddest incident of any was that of the chorus begging at the footlights at Her Majesty's Theatre. The scene caused no little merriment, but it was by no means a joke for those immediately concerned, seeing that it was nothing less than an appeal to the generosity of the audience for actual food. No doubt the chorus has often been in a poverty-stricken condition. It could hardly be otherwise while the *prima donna* blazes in diamonds and is *flirted* by kings and emperors. But it was the first time these subordinates of the opera confided their sorrows to the public.

A new rivalry is threatened in future owing to the policy adopted last season by Mr. Augustus Harris at the Royal Italian Opera. It was quite startling to see an advertisement from that enterprising *impresario* to the effect that lady and gentlemen amateurs were required for the Covent Garden chorus. We must award the amateurs hearty praise for the good services they have given in sacred music. But for their assistance we should not hear many oratorios and masses, because the expense of engaging a professional choir would be too great. Therefore we may commend the amateurs for keeping before the public the great sacred works of Handel, Bach, Beethoven, Mendelssohn, and others, while they also give a chance occasionally to a native composer of being heard in a sacred work. At first, however, the idea of Mr. Harris was laughed at, but that gentleman, who is nothing if not a discoverer, proved that the idea was not so absurd as some imagined. Numbers of

amateurs came, and to the astonishment of professional musicians, actually proved their capability. A large majority of the applicants could sing at sight the difficult choruses of *Lohengrin* and other elaborate operas, and many had really fine voices and great musical aptitude, while not a few had a fair knowledge of Italian. Of course scarcely any had the faintest notion of acting, and when they were engaged made literally "their first appearance on any stage." But the indefatigable manager was prepared for that, and, with his customary energy, coached them up himself. The result was satisfactory, and it was admitted that the choruses at Covent Garden last season were fully entitled to commendation.

But Mr. Harris had another object in view besides the musical question. For years the appearance and bearing of the operatic chorister has been the cause of merriment. Few can have forgotten the truly deplorable aspect of the chorus in bygone days. What a doleful crew they were! Tottering, broken-down, cadaverous mortals, they looked as if they had but just emerged from the hospital or workhouse. What forlorn creatures were the supposed dissolute nobles of a libertine's court! How tame, spiritless, and feeble, were the big-whiskered bandits! They looked as if a single well-fed British policeman would put the entire host to flight. The warlike heroes appeared to have left all their courage upon the last battlefield; and as for gay, lighthearted peasants, they seemed by their pallid looks and limping gait as if rural life disagreed with them. Perfect human scarecrows most of them were, feminine as well as masculine; for the "ladies of the Court in attendance on the Queen," as described in the libretto, had no doubt in many instances just come from the wash-tub or from cooking, while others might have been market-women, to judge by the utter lack of ease and grace with which they wore their courtly finery.

Nor was this all. Much might be forgiven in the way of appearance if justice had been done to the music. But for many years little attention was paid to the choral portion of an opera, nor was it considered essential to trouble about the *ensemble*. Consequently, anybody was thought good enough for the chorus. Persons having little knowledge of music or none got into the operatic chorus because their fathers or grandfathers had followed the same occupation. Frequently three generations of the same family might be found in the chorus, shrieking out of tune, shouting on the notes they had left, and silent when they had none, and totally destroying any stage illusion by the melancholy and utterly inadequate way in which they represented the characters allotted to them. What mournful figures we have seen standing in despondent attitudes while Grisi was electrifying the audience in *Norma*! How utterly oblivious they seemed to the sorrows of the heroine in the "mad scene" from *Lucia*, and what did they care for the danger of Amina in crossing that frail bridge? Did the ardent patriotism of Tell ever rouse them to make even a show of animation, or the pranks of Figaro ever call forth an echo of mirth? The chorister of the past was a deplorable creature whenever and wherever you saw him. He sang the hunters' chorus in *Der Freischütz* as if he wanted to yawn instead of to celebrate the joys of the chase, and only seemed at home in the prisoners' chorus in *Fidelio*, which, however, was always spoiled by ghastly intonation.

Thanks to the increased cultivation of music, and thanks also in no slight degree to the efforts of Wagner, operatic managers are beginning to perceive the advantages, from a musical, dramatic, and spectacular point of view, of having a better-looking and more intelligent chorus, and not only in grand opera, but in the lighter

forms of comic opera, we see a great change of late years. For instance, in the comic operas of Gilbert and Sullivan the chorus plays a really important part, and visitors to the Savoy Theatre can hardly have failed to notice how intelligent and well-trained the chorus is, and how admirably they enter into the spirit of the opera, greatly enhancing the effect of the representation by their musical and histrionic ability. What has been done in the Gilbert and Sullivan series of operas has been long required in operas of a graver school. When the female choir sings the spinning chorus in Wagner's *Flying Dutchman* we expect them to take some interest and to have some sympathy in the fate of Senta. We do not feel satisfied to see the chorus stand like dummies at the festival of song in *Tannhäuser*, and when on board the man-of-war in Meyerbeer's *Africaine* they should, if they cannot put on a nautical appearance, at least move about the deck as if they were really on a voyage.

But we must not blame the chorus for all the shortcomings which have made the representations of opera frequently so absurd. In past days, and until a very recent date, the petted *prima donna* has done her best and her worst to nullify the chorus. If there happened to be a scene in which she had a solo with choral accompaniment, they were hushed so that nothing should interfere with the effect of her roulades. If she had to make her entrance with the chorus, they were marshalled so as not to approach too near the exalted presence of the *diva*. If there was a tragic exit or death upon the stage, the chorus had to keep in the background, so that no feature of her dying agonies, no echo of her final melody, should be lost to the public. They must not display animation, or it would attract the attention of the audience. So the warriors and heroes, the bards and peasants, might as well have been marionettes pulled with a string by the stage-manager.

How much effect has thus been thrown away may be seen by comparing some performances of opera even during last season. In the fine scene where the crowd awaits the advent of the Knight of the Swan in *Lohengrin*, a capital effect was produced by the excitement and eagerness of the spectators. In old days they would have stood as stolid as mutes at a funeral, taking not the least interest in what was going forward. Groups of courtiers do not listen to Rigolette as if he were addressing somebody in the next street, and the peasants in *Guillaume Tell* at least appear to have some interest in the heroic enthusiasm of the chief figure.

In these references the action and duty of the chorus is, of course, influenced by the dramatic character of the work. An attempt has been made, in fact, to give to opera a somewhat similar interest to that realised in the drama by Mr. Henry Irving, and other actors and managers, in arranging groups of figures upon the stage. Of course, in opera it is still more difficult, because of the musical ability required. Take Wagner's *Meistersinger*, for example—how flat and spiritless it would be unless the personages on the stage entered with zest into the dramatic illusion. Even in music not intended for the stage good results are achieved when the chorus displays zeal and intelligence—for example, in such a work as Mendelssohn's *Antigone*, which, to my thinking, has never received full justice from the public. The composer, in attempting to follow the Greek drama, has limited the action of the chorus, but in many cases the effect and expression of the work may be greatly enhanced by an intelligent appreciation of the dramatic spirit of the score on the part of the chorus.

In Artega's "History of the Opera in Italy" are some curious particulars of the first introduction of the operatic

chorus. The music was extremely simple, and was in the form of the madrigal, and generally was but slightly connected with the subject of the opera. The Italian composers of the period had even then studied the Greek drama, like Mendelssohn, Gluck, and Wagner, at a later period. But they were puzzled how to employ music so as to heighten the dramatic significance of the work. It seemed clear that the Greeks employed music in this manner, and, to judge by what famous authors have written, the effect must have been very fine. But nobody could tell them what were the forms of Greek musical art used in the drama. All that could be seen was that the chorus were, as it seemed, commentators on the drama, who helped to make clearer to the audience the progress of the story and to aid its dramatic significance. But in the modern musical drama the chorus takes part and enters into the action.

It is curious to note the efforts of different composers in treating the choral portions of their works. No doubt they have been greatly influenced by the subject. For example Wagner, so powerful and weird in working out most of his operas with the aid of choral forces, almost discards them in *Tristan*. One would have imagined that there was ample scope for large choral effects in that opera, but possibly the composer saw the matter in another aspect, and believed that the intense and passionate character of the subject would be interfered with by the introduction of many choral passages. Most modern composers employ the chorus largely, and with a view to spectacular and dramatic results. Verdi does so to a great extent in *Aida*, and the effect is good, the opera gaining by this method of treatment. On the other hand, spite of the great beauty of the music, in Rossini's *Guillaume Tell* the constant repetition of choruses leads to monotony, however well they may be rendered, and to this cause may be attributed much of the coldness with which modern audiences receive the opera. It is not possible, either, to give much variety of action to an opera in which patriotism and opposition to tyranny are the main features.

There are three methods of employing the chorus adopted by modern musicians. In the system followed by Cherubini, and some composers of the graver school, the chorus does not take any very prominent part in the dramatic action, but is of great value in the harmonic combinations. Wagner uses the chorus in both ways, according to his theme. Meyerbeer evidently regarded the chorus as an important element in the spectacular as well as musical effect. When he depends more upon simple melodies, as in *Dinorah*, the chorus plays a subordinate part, while in works like the *Huguenots* and the *Prophète* the effect of the representation depends so greatly on the excellence of the chorus, that, unless it is good and well trained, the performance becomes tame and spiritless. Gounod owes not a little to the chorus, for *Faust* is greatly enhanced by its choral effects when adequately rendered. The lack of dramatic feeling in the choral portions of some of Donizetti's operas is sometimes laughable. We often find the choir trotting in quite unexpectedly to sing a drinking chorus, or hunting chorus, or to treat the audience to a vocal prayer of a conventional kind; and in many English operas choruses are given which have but the faintest relation to the story. I need not name them, as they will be familiar to all opera-goers. It is very certain that the time had come for the reconsideration of the choral department in modern operas, and as a better ensemble was not possible without a better chorus, Mr. Harris was quite justified in the experiment he has tried, which may also have the effect of stimulating the professional chorus.

## OUR MUSIC PAGES.

THE title of Eduard Potje's Op. 14, No. 2—*La Petite Coquette Valse*—is not without meaning, as is so often the case; the *coquette* being in fact as much in the music as in the title. We have no doubt that the pretty, wayward, and piquant ways of the little personage will find favour in the eyes—or must we say the ears?—of those who scan our Music Pages.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

AT the last four Gewandhaus Concerts we have had a choice collection of first-rate orchestral works, and soloists fully up to the high standard adopted here. The programmes included Gluck's Overture to *Iphigenia*; Suite in B minor for string orchestra and flute, by J. S. Bach; Beethoven's C minor Symphony (at the 18th concert), "Frühlings-Fantasie," by Gade, for orchestra, four solo voices, and pianoforte; Rubinstein's Ballet-music from *Feramos*; the C major Symphony, by Schubert (19th concert), Mendelssohn's Overture "The Hebrides"; the B flat Symphony of Schumann (20th concert), Weber's Overture to *Oberon*; and the Pastoral Symphony of Beethoven (21st concert). It would be superfluous to speak of the above performances individually: let it suffice to state that they were of the well-known Gewandhaus type—excellent, as performances can only be after conscientious rehearsal by men of tried ability. Dr. Reinecke conducted all the above works with the exception of Gade's charming "Frühlings-Fantasie," in which he played the pianoforte part; Herr Hans Sitt, an extremely gifted conductor, taking the *baton* for the nonce.

The vocalist at the 18th concert was Herr Eugen Gura, who is undoubtedly the finest ballad singer in Germany. He has a beautiful voice, perfect style, enunciation remarkably clear, and, above all, rare dramatic feeling. He was enthusiastically applauded on the present occasion, though his choice of songs was not particularly happy. "Die Löwenbraut" and "Gesang des Harfners," by Schumann, "Im Freien" and "Prometheus," by Schubert, are certainly not among the best works of their respective composers.

At the 19th concert the vocal department was represented by a Leipzig quartet consisting of Frau Baumann, Frau Metzler-Löwy, Herren Hedimondt and Schelper. Besides taking part in the "Frühlings-Fantasie" of Gade, the quartet gave a performance (first in Leipzig) of Brahms' new "Zigeunerlieder." These received a warm welcome, which would have been more cordial still, if there had not been quite so many of them. It is really somewhat fatiguing to listen to eleven songs in succession, almost identical in character. The fact that they are all in two-four time, and nearly all begin with a complete phrase of melody for tenor solo, is enough to make them rather monotonous. The 20th concert was honoured by the presence of His Majesty King Albert of Saxony. Fraulein Leisinger, from the Royal Opera, Berlin, made a great success with the air from *Der Freischütz*, also in Schubert's "Gretchen am Spinnrade." Mozart's "Das Veilchen," and Petri's "Wiegenlied."

Herr Brodsky, at the same concert, played Max Bruch's well-known Violin Concerto in G minor. His performance of this work was much applauded, as was also his rendering of Beethoven's Romance in G. At the 21st concert

the Leipzig public had the pleasure of greeting once again their distinguished countrywoman Clara Schumann, now 70 years of age, who surprised everybody by her admirable performance of the A minor Concerto by her husband. If her playing has lost something of its old dash, who shall say it is not more than made up for by wonderful clearness, and a straightforward genuinely animated style of performance such as one rarely hears now-a-days.

We have a number of extra concerts still to mention. First, that of the ever popular Sarasate, who gave a very successful concert in conjunction with Madame Bertha Marx. It included a highly interesting performance of Weber's duo (originally for clarinet and piano), which was played with admirable *ensemble*. Dvořák's "Slavische Tänze" and Raff's "Liebesfee" met with a cold reception from the audience. There was a full attendance.

Herr Marcello Rossi, a much younger violinist, who is coming into note, also gave a concert at the Salle Blüthner. He was assisted by Herr Kolbenschlag (pianist) and Fräulein Hofken (vocalist). Herr Rossi proved his virtuosity by a rendering of Saint-Saëns' Rondo Capriccioso and some smaller pieces; but he still lacks the elegance and finish so indispensable to a perfect performance. With careful study of the great masters, combined with long and patient self-criticism, Herr Rossi may yet hope to attain high rank. Herr Kolbenschlag introduced himself very favourably by a remarkably successful performance of Rubinstein's great study in C major. Fräulein Hofken sang an air from Reinecke's "Hakon Jarl" and Lieder by Brahms, but she was evidently indisposed, so we will forbear criticism. We were unable to attend the concert of the "Paulus" Gesang-Verein at which Herr Nicodé's "Das Meer" was the *pièce de résistance*, but we have read that the work met with a rather cool reception, although the composer himself conducted. "Das Meer" is scored for male chorus, tenor and alto soli, organ, and full orchestra, including two pairs of large cymbals, grosse caisse, cymbals and little bells. Some critics say that the work goes too far in its attempt to realise the various phases of the ocean, and that it proved too noisy to please the audience.

## MUSIC IN VIENNA.

March, 1889.

A PROMINENT event of our musical season was the celebration by the great violinist Joseph Joachim of the fiftieth anniversary of his first appearance in public, in March, 1839, at Huda-Pesth, with a *bravura* composition by Franz Pechatschek, another infant prodigy and clever musician who had performed when only six years of age before the Imperial Austrian Court. Taught originally by Serwazinski, Joachim made, in 1840, his *début* here in a performance of Louis Maurer's then favourite Concerto for four violins, jointly with the brothers Hellmesberger and Adolph Simon, at a charity concert. Here the famous professor Joseph Böhm further developed that mastery of style which distinguishes the Hungarian artiste amongst his compeers. I need not say more on this point, since the virtuoso has been your annual visitor for any number of years, whilst here he is unfortunately only to be heard at rare intervals. Thus, strange to say, no less than twenty-one years had elapsed before he returned to Vienna as a foremost celebrity in 1861, and gave his first performance here of Beethoven's Concerto; and with a marvellous performance of the same great work he now reappeared at his Jubilee Concert, succeeded by a magni-

ficent rendering of the Adagio from Spohr's fifth Concerto in G. Hans Richter conducted. At his second concert Joachim and Brahms were the only performers—a treat to be remembered—in the same room where they had appeared jointly just twenty-eight years ago. Joachim played Bach's Chaconne, two movements from the same master's Suite in D minor, a Sonata in three movements by Tartini, Beethoven's Romanze in F, a Romanze of his own, four of the finest Brahms-Joachim's Hungarian Dances (2nd Book), and last, but not least, Brahms' new violin Sonata in D minor, the grandest of the three, and one of the choicest contributions from that great master to chamber music—but of this work you will no doubt soon have an opportunity of judging for yourself.

A young *débütante*, barely seventeen, of Polish descent, Fräulein Irene Abendroth, exhibited an extraordinary brilliancy of execution, in the best Italian manner, in smooth as well as in staccato passages, long-sustained shakes, &c., purity of intonation, and freedom from vibrato, as La Sonnambula, at our Imperial Opera. Unfortunately her voice is very thin; and of musical, dramatic, or histrionic expression there is but little trace for the present. Her reception by a crowded audience was distinctly favourable.

Aimé Maillart's comic opera, *Das Glückchen des Eremiten* ("Les Dragons de Villars," brought out in Paris for the first time in 1847), has been successfully revived at the same house, being, strange to say, the only work by that gifted composer which kept the stage either in or out of his native country. But in the first place, Maillart, through illness, want of ambition, and as a man of independent means, only wrote five operas; and secondly, amongst these the above-named stands out prominently by its excellent libretto and charming music. Our Styrian prima donna, Fräulein Renard, was bewitching as Rosa Fiquet, both in singing and acting; and when she says, with an expression of *naïve* timidity, "I am pretty? Nobody has told me THAT before!" a gentle murmur ran through the house more valuable than the most boisterous plaudits. Fräulein Forster and Herren Schröder and Sommer were likewise beyond praise.

That other famous Styrian vocalist, Frau Materna, appears to have celebrated veritable triumphs at Lamoureux's concerts in Paris, especially in Wagner's music. Styria seems to be a kind of cradle of gifted vocalists, another highly-promising *début* by Fräulein Anita Krainz, in the part of Agathe (*Freischütz*), being reported from Graz.

The leader of the first violins at our Imperial Opera, Arnold Rosé, has accepted Frau Cosima Wagner's invitation to occupy the same post at the next Bayreuth Festival performances.

A rare treat has been afforded to Hamburg amateurs by the performances of our incomparable Pauline Lucca of three of her greatest parts—Carmen, Selica (*L'Africaine*), and Katharina (*Taming of a Shrew*).

So great has been the success of Sir Arthur Sullivan's *Capitan Wilson* (*The Yeomen of the Guard*), in the version and style of performance used at our Carl Theater, that this tuneful work has been accepted for the German Theatre at Prague, Reichenberg, Troppau, Czerowitz, &c. The same composer's *Pirates of Penzance* likewise made a decided "hit" *an der Wien*, the music being considered superior to the libretto.

Anton Dvořák's new romantic opera in three acts, *Der Jacobiner*, has been received with extraordinary enthusiasm by his countrymen at Prague. The melodious charm essentially characterised by national *couleur locale* of this serio-comic work is said to be remarkable; but the orchestration is found too heavy for the delicate and graceful character of the libretto. Whether the success gained will

remain a purely Czechian, or expand into a universal one, remains to be seen.

All the tickets having, in spite of the present plethora of music, been sold out for the performance of Beethoven's great Mass in D, at the Musikfreunde, with Mesdames Wilt, Kaulich, and MM. Walter and Weiglein, as vocal soloists, tickets for the final rehearsal have been issued for the benefit of a disappointed crowd of *habitués*.

A very interesting set of variations for two pianofortes by Schütt, has been brought out by the brothers Willi and Louis Thern, who have established a unique reputation by the marvellous *ensemble* of their pianoforte-duet playing, of which their performances exclusively consist.

As a set-off against the numerous German *Lieder* recitals of the season, the programme of Angelo v. Eisner's concert consisted entirely of Italian, French, and Spanish songs, which the concert-giver rendered with considerable grace and taste, although with but moderate vocal means. Among the former, the usual success was achieved by our accomplished contralto, Rosa Neuda-Bernstein with a most comprehensive list of *Lieder* and ballads by Löwe, Schubert, Mendelssohn, Schumann, Franz, Brahms, Goldmark, Rottenberg, &c. At a similar entertainment given by Julie Salter, special interest attached to three songs by Spohr, with clarinet obbligato, and to some graceful "Roumanian songs" by Mandyczewski. Our Joseph Waldner sang the entire cycle of Schubert's *Müllerlieder* at a single recital at Berlin, gaining much applause.

At the dramatic, operatic, vocal and instrumental entertainments, given by our famous Conservatoire, which have been the means of launching many youthful candidates on a successful artistic career, the vocal pupils of Professor Gainsbacher, as well as the splendidly-trained Students' Orchestra, under Joseph Hellmesberger, won, as usual, especial distinction.

A word of commendation should be given to Kapellmeister Julius Heller, whose classical "Quartetto Heller" has become a firmly established institution for the cultivation of chamber-music, drawing crowded audiences in the mercantile city of Trieste.

The one-armed Hungarian, Count Geza Zichy, is said to have obtained an extraordinary success at a concert given at the Imperial Palace at St. Petersburg, for a charity, both as pianist, and as composer with an orchestral suite, "History of a Castle," in twelve movements, conducted by himself in presence of the Royal Family and the *haute volée* of the Russian capital.

As you learnt no doubt from other sources, Friulein Johanna Loisinger, of the Darmstadt Opera, has entered upon a permanent engagement, having been married to no less a person than Prince Alexander of Battenberg, ex-ruler of Bulgaria. Friulein Loisinger—twenty-four years of age and of winsome appearance—was born at Presburg as the daughter of a humble valet to Lieutenant-Fieldmarshal Signorini, who stood as her godfather. As a pupil of Meyerberger, choir-master of the Presburg Cathedral, she appeared at the early age of fifteen at a public concert, and, after some further training under Kapellmeister Stolz at Prague, she made her operatic debut in 1884 at Troppau, accepted an engagement at Linz, and finally, in 1885, at Darmstadt, where, with some further teaching from Madame Artôt in 1887-8, she attained great favour both in lyric and "coloratura" parts, and where the stage—far better than matrimonial institutions and newspapers—proved once more an excellent means to a brilliant matrimonial contract.

Hungary has lost its foremost gipsy fiddler, Franz Bunko, age seventy-five, who in the thirties was the special pet of the Hungarian nobility and was present

with his band at every important aristocratic entertainment. On the occasion of his visit to London, seven years ago, he was presented by the violin virtuoso Joseph Joachim to Queen Victoria, with these words: "This old man is the best Hungarian gipsy musician," who treasured this praise and the flattering words spoken by the Queen, and charmed his hearers with the sweet and melancholy strains drawn from his instrument to the last. His funeral was worthy of a king, the hearse being drawn by four horses, preceded by a Master of the Ceremonies, who carried the dead performer's favourite violin covered with crape and laurel wreaths. An immense concourse of people from all parts of the country followed the *cortège*, accompanied by the local bands of the various districts, who played the master's most popular tunes. Franz Bunko left four sons, who worthily follow in their father's footsteps, although not equal in greatness to the last of the famous triad Bunko, Racz, and Berkes.

Fanny v. Hayek, who in the forties was held in high esteem as an oratorio singer, died here, seventy-five years of age.

## Reviews.

*Album pour le piano*, par JACQUES BLUMENTHAL. Vols. I. and II. (Edition No. 6,063a and b; net, 2s. each.) London: Augener & Co.

JACQUES BLUMENTHAL, born at Hamburg on October 14, 1829, studied music first in his native town under F. W. Grund, from his fifteenth year in Vienna under the pianist C. M. von Bocklet and the counterpointist S. Sechter, and from his eighteenth year in Paris under Halévy. The February Revolution drove Blumenthal, like so many musicians, from the French capital, and he, also like so many musicians, found a home in London. His compositions are for the most part drawing-room pieces. They belong to the old school, *i.e.*, to that of the third quarter of this century; in saying which, however, we do not wish to insinuate that they are antiquated. Blumenthal cannot be ranked with the luminaries of the *salons*—with the Chopins and Henselts; but his manners, though hardly distinguished, are irreproachable, and his conversation, though light, is pleasing and brilliantly effective. He has the gift of popular melody, and the art of easy pianistic manipulation. One of his greatest and earliest successes was the pretty and brilliant *Le Sourire*. It became at once a favourite when it was published in the composer's Paris days, and as yet it has not lost its power of pleasing. The other eleven pieces contained in the two volumes of the Blumenthal Album now before us are: Chant National des Croates, Une Fleur des Alpes, Mazourka, La Stella dell' Arenella, Nocturne, Weaving a Dream, two Mazourkas, Un Sourire. Un Mystère, and Les Oiseaux.

*Fleurs de Salon*, pour piano. Par CORNELIUS GURLITT. Nos. 1—6. London: Augener & Co.

OF this series of twelve pieces we have six before us. Gurlitt writes so much that one takes up every new *opus* with trembling, fearing to find that he has written himself out. Hitherto, however, every new work has anew convinced us of the needlessness of such a fear; and the present work (not one of his latest) is a triumphant proof of the composer's inexhausted resources. In fact, there are not many of his short piano pieces which surpass those of this Op. 104. Elegance, exquisite taste, delicate feeling, and faultless workmanship are qualities belonging



## LA PETITE COQUETTE.

Valse

par

EDUARD POTJES.

Allegro moderato.

PIANO.

*mf molto capriccioso*

Più Allegro.



Tempo I.





Allegro vivace.



Tempo I.



to each and all of them. The series opens with a graceful Valse, which is followed by a feat Gavotte, a dreamy Ländler, an energetic Redowa, a romantic Minuet, and a melancholy Polonaise. We can point out the last two as particularly fine.

*Three Short Studies*, for the Pianoforte. By A. LAUEACH. London: Augener & Co.

THESE are studies for the heart and the imagination rather than for the fingers—studies in the style of Heller rather than of Czerny. This is indeed suggested by the poetic titles: "The Parting Hour," "The Dance by the Greenwood Tree," and "Tender Wishes." We are especially delighted with No. 2; the one that comes next in our affection is No. 3; and No. 1, though less prized than either of the other two, is yet dear to us. May these words of recommendation to the reader and of encouragement to the composer not have been written in vain!

*Symphony No. 5 in D major*. By W. A. MOZART. Arranged for the Pianoforte by MAX PAUER. (Edition No. 8,260c; net, 1s.) London: Augener & Co.

THERE are as many as ten symphonies in D major by Mozart. Two in this key belong to the seven Vienna symphonies. One of the two we reviewed last month; the present, the first of the seven (in Köchel's list 385), Mozart composed, at his father's desire, for a Salzburg festivity in summer, 1782. It took him hardly a fortnight to write it, at a time when a great many matters pressed upon him. In its original form it had, in addition to the orthodox four movements, a march and another minuet. The composer subsequently reinforced the wind instruments in the first and last movements by flutes and clarinets. The vigorous *Allegro con spirito*, the suave *Andante* (a real jewel), the frankly joyous *Menuetto*, and the merrily bustling *Presto*, are capital movements which form a whole than which nothing can be more exhilarating.

*J'y pense*. Introduction et Gavotte, pour Piano. Op. 272. Par F. KIRCHNER. London: Augener & Co.

AFTER a two-page introduction follows, led in by a *cadenza*, a coquettish Gavotte, from which, however, the undercurrent of longing present in the introduction is never absent. We foresee that many will fall a prey to the seductive ways of this extremely pretty composition.

*Douze Rondinos*, pour Pianoforte. Arranged, partly composed, and fingered, by CORNELIUS GURLITT. London: Augener & Co.

THE title-page informs us that these Rondinos lead "from Clementi's first Sonatina in C major up to the difficulty of Beethoven's Sonatina, Op. 49, No. 2, in G major." Herr Gurlitt's task was to bring compositions of good masters within the reach of beginners. That this was a praiseworthy undertaking no one will deny, that he accomplished it with judgment and skill is equally undeniable. Objection, however, may be taken to the title (*Rondinos*), which is not always applicable—for instance, the Rondino by F. Schubert is the theme (simplified and varied) of the *Impromptu*, Op. 142, No. 3 (F flat major). But this objection to the title does not affect the music. The four composers represented thus far in this series are F. Kuhlau, F. Schubert, Schumann, and Dussek.

*Danse ancienne*, pour Piano. Par HARRIS ALLEYNE.

*Song of the Sea-Shell*. Waltz, for the Pianoforte. By HARRIS ALLEYNE. The London Music Publishing Co., Limited.

GOOD commonplace dance music, which does not call for comment. The followers of Terpsichore may be left to discover for themselves the serviceableness of the waltz in question, we who follow Euterpe have more important business on hand.

*Beethoveniana*. Extraits des Sonates pour piano seul, arrangés pour piano et violon. Livre C. (Edition No. 7,330c; net, 2s.) London: Augener and Co.

THE third book of *Beethoveniana* contains four middle movements and one last movement from the piano solo sonatas arranged, in this case, for violin and piano; the *Adagio* of Op. 2, No. 3 (C major), the *Andante con moto* of Op. 14, No. 2 (G major), the *Allegro vivace* and *Moderato grazioso* of Op. 31, No. 3 (E flat major), and the *Adagio cantabile* of Op. 13 (C minor, Pathétique). The middle movement from Op. 31 (*Allegro vivace*) is transposed from A flat to G major. *Sapienti sat.*

*Sonate für Violine mit Begleitung des Pianoforte* (Op. 11), von W. LANGHANS. Berlin: Ries and Erler.

THIS sonata—which, be it noted, is one for violin with piano accompaniment, and not for piano and violin—is concise in form, healthy in invention, and effective in presentation. It consists of three movements—an energetic *Allegro* (A minor, C), a broad *Grave* (D minor, C), and a playful *Allegro comodo* (A major, G). The first and most elaborate and weighty movement has a full close, not so the second, which leads directly into the third, and may be likened to a solemn antechamber of a gay hall, or to a shaded avenue opening upon a sunny landscape. But all the three movements are linked together by something stronger than a formal transition. This link is the second subject of the first movement, which furnishes the principal motive of the *Grave*, and occurs again metamorphosed and in its original shape in the last movement. Pianists will find the performance of this work an easy but not uninteresting task; violinists, a not very difficult and exceedingly grateful one. To the latter, it offers opportunities for showing off their brilliancy and dash in the first movement, their breadth and fullness of tone in the second, and their grace and nimbleness in the last. In short, we have no doubt that violinists and pianists, especially violinists, will thank us for introducing to them this sound and delectable composition.

*The Classicity*. The melody "Ach du lieber Augustin," humorously treated in the style of classical composers. For piano (Edition No. 8,149; net, 1s.), or arranged for orchestra (Edition No. 7,054; net, 5s.). Op. 115. By CORNELIUS GURLITT. London: Augener & Co.

GURLITT's clever and amusing "Classicality" will be no less enjoyed in its orchestral than in its pianistic dress. The peculiarities of Mozart's, Haydn's, Beethoven's, Bach's, Handel's, Schubert's, Weber's, Mendelssohn's, Chopin's, and Schumann's, style are exceedingly well hit off. Gurlitt has in each instance one or two particular pieces in his mind. Thus Beethoven must submit to a parody of a variation in his A flat major sonata; Handel to a parody of "See, the conquering hero comes;" Schubert, to a parody of the F minor *Impromptu* (Op. 142, No. 4); and so on.

*Spanish Dance* (Op. 21, No. 1) by M. MOSZKOWSKI, arranged for military band by DAN. GODFREY, Jun. (Edition No. 7,073; net, 2s.) London: Augener & Co.

MOSZKOWSKI'S "Spanish Dances" are so spirited and piquant that Mr. Godfrey has done a work worth doing in arranging one of them for military band. We receive it gratefully as an instalment, and look out hopefully for more. Such is human nature! Contentment is a thing unknown to it.

"*Das Grab im Busento*" (The Grave in the Busento), Ballade von August Graf von Platen für eine Singstimme mit Pianoforte, composit von WILHELM LANGHANS. Leipzig: F. E. C. Leuckart.

COUNT VON PLATEN'S "*Das Grab im Busento*," one of the most popular of German ballads, may well attract the attention of composers. But the composition of ballads is the reverse of easy. Dr. Langhans, whilst giving a characteristic musical setting to the several incidents related in the poem, has succeeded in preserving unity between the varied emotional elements. The sturdy nature of the music is in keeping with the character of the heroes who are the theme of the poet—Alaric and his Gothic hosts. One matter, however, deserves special notice, and that is the faultless and forcible declamation, which nevertheless does not cramp the melodiousness. In conclusion we have yet to state that the original German words are accompanied by an English translation.

*The Harp of Life.* Song by JOHN FRANCIS BARNETT. No. 1 in E flat; No. 2 in D flat. London: Augener & Co.

MR. BARNETT'S "The Harp of Life" is a composition in the English ballad style, but it is an English ballad of the best sort—a song which will be heard with equal pleasure by refined and raw auditors. The vocal part is really and naturally melodious, the accompaniment tasteful, and the whole finely expressive.

*Homesick.* Song by JOHN J. MACLEOD. Introduction and pianoforte accompaniment by SANTINO COPPA. Edinburgh: Methven Simpson & Co.

THOSE who delight in the commonplace, and do not object to an occasional consecutive octave, may derive much pleasure from this song. They very probably will call it pretty. How impressive the fact that it took two men to produce such a composition!

*Songs of the Year.* No. 4 (April: "Hail, fair Spring!") For two female voices. By HERBERT F. SHARPE. (Edition No. 4,126d; net, 3d.) London: Augener & Co.

WHO could fail to "Hail fair Spring" with a serene mind and joyous heart? What poet could fail to be inspired by the theme? Mr. Sharpe's music is not wanting in the blitheness which the occasion demands; but it seemed to us at first that the song of the fourth month was musically not on a level with the first three; our opinion of his performance improved, however, as we went on.

*Vocal Dance Tunes*, arranged for two female voices. (Edition Nos. 4,011, 4,012, 4,013, and 4,014; net, 3d. each.) London: Augener & Co.

STRICTLY speaking these are not "Vocal," but "Instrumental" Dance Tunes, arranged for two female voices with pianoforte accompaniment. The idea is a good one—that is to say, if it is so well executed as is here the case, the words being satisfactorily adapted to, and the vocal parts effectively extracted from, the music. The examples before us are four instrumental pieces which are general favourites. Comment is therefore superfluous; but we will name them: a Minuet by X. Scharwenka, a Minuet by Del Valle de Paz, a Mazurka by C. Gurliitt, and a Mazurka by Chopin.

"*Row, gently Row.*" Glee for soprano, alto, tenor, and bass, with canon in two parts. By SYDNEY SHAW. (Edition No. 13,881; net, 4d.) London: Augener & Co.

A VERY pleasing glee, especially in its opening and closing sections. We are somewhat less favourably impressed by the canonic portion—a statement at which the composer, who seems not a little proud of his canon (*vide* title), may be astonished. We have nothing to say against the canon, but we are of opinion that the really important question is not whether a thing is a canon, but whether a canon is a beautiful thing. Now Mr. Shaw's canon is not an ugly thing, but, judging from the rest of the glee, he would have made the section in question a more beautiful thing if he had not made it a canon. Having made our point (critics are as proud of making points as composers of making canons), we shall reiterate that the glee is pleasing, and add that it deserves the attention of those for whom it is intended.

"*Minstrels' Journey.*" Quartet for male voices. By R. SCHUMANN. (Edition No. 4,870; net, 3d.) London: Augener & Co.

"MINSTRELS' JOURNEY," No. 2 of Op. 33, Six Songs for Men's Chorus, is more simple and popular than Schumann's compositions usually are. Although not a great composition, it is one which has qualities that are not to be despised—among others, a smiling sprightliness.

## Concerts.

By J. B. K.

### MONDAY AND SATURDAY POPULAR CONCERTS

TWO important events have distinguished the current series of these concerts. The first in order was Edward Grieg's reappearance, whose music—a rare blending of true poetry and exemplary skill with the popular, *i.e.*, Scandinavian national element—has instantly become a favourite wherever (France included) the name of Grieg has become known. The most important work from his pen brought forward was the Sonata for Pianoforte and Violoncello, Op. 36, in A minor, played by the composer with Signor Piatto, which for originality, spontaneity, melodic and rhythmical wealth and charm, variety and piquancy of harmony (quite apart from the Northern local colour), nervous force, stirring passion and *entrain*, is hard to match in modern chamber music. And if the working out of the first allegro consists chiefly in repetitions in different keys, let us have

such repetitions, so novel and striking in the change of tonality, by all means, whilst in the finale, of Schubertian length, but without a bar to spare, the truly organic development of the beautiful subject matter, which rises at times to a lofty height, would do credit even to Brahms. No wonder that the sonata was chosen by Liszt for performance at one of the famous Weimar Festivals. The reception testowled upon the hero of the day, whose exceptionally fascinating qualities as a pianist were again exemplified in the performance of the above-named work and his lovely Violin Sonata in F, Op. 8, in conjunction with Frau Neruda (Lady Hallé), and of some of his exquisite little pianoforte pieces was, like last year, of the most enthusiastic description, in which Mme. Grieg, as the sympathetic exponent of her husband's delightful Lieder, took her share. A Dvořák's String Quartet in E flat, Op. 51 (with the above-named distinguished violinist as "leader"), which, apart from a certain quaintness in the "Dumka" (elegy) and vivacity in the finale, and some pleasing effects of tone-colour, is as barren of interest as can be, might have made way for Grieg's remarkably original and fanciful work of this kind, both on its own merits and as a graceful compliment to the illustrious visitor. A splendid Steinway was used.

After the Norwegian pianist-composer, Joseph Joachim made his *violin* (apparently in excellent health), which acquired more than its usual lustre from this being the fiftieth anniversary of the artist's first public appearance, at the age of nine, with a bravura piece by Franz Pechatschek, at a concert in March, 1839, at Buda-Pest (about which time, by the way, the writer had the pleasure of hearing him as a pupil of the famous Professor Joseph Böhm, at the Vienna Conservatoire). To eulogise the transcendent merits of the "King of violinists" at this time of the day would be somewhat like praising Liszt's pianoforte playing or Adeline Patti's vocalisation. Joseph Joachim's artistic career has rightly been described as a series of triumphs from his *début* to his present performances. The pieces chosen for this memorable occasion were Beethoven's great Quartet in F minor, Op. 59; Haydn's cheery Quartet in E flat, Op. 64, No. 5; and the Recitative and Adagio from Spohr's Sixth Concerto, followed by the same master's Scherzo as an irresistible encore, which were rendered with the artist's unsurpassed fullness of tone and perfection of style, each note receiving its proper significance, with complete freedom from striving after false sentiment or exaggerated effect, to the delight of the audience, which, although duly enthusiastic was not quite up to the mark in point of numbers. The wider the metropolis expands the thinner the audiences at concerts, even of such phenomenal interest, seem to become.

The joint performance of the two great artists at a subsequent concert will remain a bright page in the annals of these concerts. The piece chosen, Grieg's Violin Sonata, Op. 13, in G minor, will at the same time prove a valuable addition to MM. Chapelle's repertoire.

Another interesting feature was the performance of Bach's Concerto in D minor for two Violins, by Lady Hallé (Frau Neruda) and Joachim, with Miss Fanny Davies as accompanist. The subordinate strings remained in the hands of MM. Ries, Straus, Hollander, Gibson, Piatti, and Howell.

The pianists who appeared, besides E. Grieg, were Mlle. Janotha; Miss Fanny Davies, who possesses the rare attribute of English performers—passion, enthusiasm—as shown in her rendering of Schumann's spirited "Faschingsschwank;" Madame de Pachmann, whose playing is as graceful as her person, but who committed an error of judgment in giving only two fragments of Raff's Suite, Op. 72, in E minor. And so did Miss Agnes Zimmermann in selecting some trifles by Henselt for her solo.

Regarding the vocalists, in addition to Madame Grieg, Miss Marguerite Hall was as attractive as ever (but *sch* is not pronounced as *s* in German). Miss Liza Lehmann, who has gained surprisingly of late in robustness of voice and general physique, wasted her artistic powers on Gordiniani's "O Santissima Vergine," written to a kind of Barcarolle tune, and some of the vocalist's own songs would have been preferable to Maude White's. Frl. Fillunger is fast becoming a general favourite, and Mr. Charles Santley also appeared. MM. Frantzen and Sidney Naylor were the accompanists.

## THE CRYSTAL PALACE SATURDAY CONCERTS.

DR. C. VILLIERS STANFORD's new Symphony, No. 4, in F, originally and successfully brought out at the composer's concert in Berlin in January last, was performed here for the first time. The symphony (which opens with a pizzicato chord like Mendelssohn's "Italian") is inscribed "Thio' Youth to Strife, Thio' Death to Life," and the feelings of joy, hope, energy, love, passion, with their attendant pangs and griefs, especially characteristic of youthful existence, are suitably depicted in the first and (Brahms-like) second movement, partly borrowed from his *Capriccio* music. But the third movement seems to suggest the occasional monotony of life rather than its awe-inspiring theme: "Anticipations of Death" and "Death the gate of Life," whilst the last movement, light and jovial almost throughout, and, like the first, very pleasing *per se*, has little to indicate the triumph of the human soul over earthly difficulties, which it seemingly purports to convey. At any rate, if this be the music of the mysterious hereafter, some might be content to stay with Beethoven, Schumann, and Brahms. That the work is written with masterly technical skill and excellently scored may be taken for granted. Carl Reinecke's Pianoforte Concerto in F sharp minor, Op. 72, contains much elegant and graceful writing, but also many passages of a *virtuoso* style, now, happily, out of date. The concerto was probably revived out of compliment to the eminent musician by Miss Fanny Davies, who, at all events, played the work in a style which was not surpassed by the composer's own exemplary performance in 1869 at these concerts. True poetic charm distinguished the excerpts from E. Grieg's now favourite Suite, "Peer Gynt," Op. 46; and F. Schubert's sublime song, "Die Allmacht," was given by Frau. Marie Fillunger with a clear soprano, excellent vocalisation, dignified expression, and first-rate enunciation of the text. Only unromanced poetry can object to the very appropriate orchestral accompaniment provided by J. Otto Grimm. Or are Mozart, Wagner, Liszt, Brahms, Joachim, Reinecke, &c., to be stigmatised as impertinent meddlers because they have similarly dealt with other men's works to the distinct advantage of the originals?

Another first performance at these concerts was that of Hector Berlioz's "Marche Funèbre" to the last scene in *Hamlet*, Op. 18, No. 3 (comp. 1848). With some startling effects derived from strange harmonies, ingenious instrumentation, and in particular from a few sustained notes added by the chorus in a highly original and genuinely impressive manner, the value of the musical ideas is, as is frequently the case with Berlioz, inadequate to the extensive means used in expressing them. Well might the French composer exclaim with wonder and regard to Beethoven, where on earth he got his seemingly inexhaustible supply of musical subjects.

The great Bonn master's Ninth (Choral) Symphony, performed a few days previous at G. Henschel's "London Symphony Concerts," was repeated at the Crystal Palace. In the orchestral portion Herr August Manns made more of the famous Recitative for Double Basses, but the Crystal Palace choir, although painstaking and satisfactory on the whole, of course stood no chance against the super-excellent Leeds Choir, which showed to Londoners, by exceptional lung power, perfect intonation, and exquisite light and shade, how this (reputedly impossible) music should be sung. Frl. Marie Fillunger won especial distinction by her rare mastery of the exacting soprano part at both concerts, but in other respects the solo quartet was inferior to Henschel's almost perfect "team."

Brahms' Fourth Symphony in G minor recently referred to, after an excellent performance by the Royal College students under Prof. Henry Holmes, was given, singularly enough, for the first time at the Crystal Palace concerts, and which although totally distinct in character is on a par with the superlative merits of its three predecessors. Dr. J. F. Bridge's concert-overture "Morte d'Arthur," already noticed on its first production at Georg Henschel's "London Symphony Concerts" likewise received a first hearing here.

Lady Hallé (Frau Neruda), once more distinguished herself by a performance of Beethoven's Violin Concerto—unsurpassable in the cantabile portions of the work; and Monsieur E. Gillet gave an excellent rendering of Raff's Violoncello Concerto in D, and some brilliant solo pieces.

### "NOVELLO'S ORATORIO CONCERTS."

"Novello's Oratorio Concerts" introduced with remarkable energy one unfamiliar and two entirely new works, under the baton of A. C. Mackenzie, at St. James's Hall.

Saint-Saëns' 19th Psalm: *The Heavens declare*, previously heard at the defunct "Sacred Harmonic Society," presents an incongruous medley of the severely scholastic and sensuous modern French styles. The sonorous effect resulting from the ascending high positions on the violins in the Händelian opening subject, and the singularly protracted organ part sustained by the kettle-drums in the unisono chorus: "And rejoiceth as a giant," are clever contrivances, but of melodic inspiration there is scarcely a trace throughout the work. The chief vocal solo were effectively given by Miss Liza Lehmann and Miss Monteith, MM. E. Lloyd and Andrew Black. More rehearsing of the difficult concerted music would, however, have been desirable.

A very different work is *The Dream of Jubal*, written for and performed at the recent Liverpool Philharmonic Jubilee Celebration. This "Poem with music," which is set to an excellent libretto evolved by Joseph Bennett from a single line in Genesis, takes rank amongst A. C. Mackenzie's best works, and this is high praise. The score abounds in beautiful music, amongst which may be particularised the powerful climax to the "Gloria" chorus, the Triumphal March and chorus, the bright and "raking" tenor solo with chorus: "The sword is a dainty thing; the passionate love duet, "Mine!" and, perhaps, best of all, the Introduction and charmingly varied and picturesque scored melodramatic music. For, as the title implies, recitation takes the place of the customary recitative. In order to justify the substitution, a more melodious voice, as was heard on this occasion, would have to be chosen. A "musical quotation," deliberately introduced from Handel's "Hallelujah" chorus, seems open to objection. Or might we not on that principle be threatened with the "raindrops" from Beethoven's Pastoral Symphony, the "Garden" motif from *Faust*, or Siegfried's Horn, whenever a composer prefers to trust to other men's minds rather than to his own? A perfect triumph was secured by Miss Macintyre's powerful yet mellow soprano and warmth of expression, with the ever excellent tenor E. Lloyd as worthy associate, as principal vocalists. Band and chorus worked with a will, and the *première* was a genuine artistic and popular success.

Of the second novelty, *The Light of Asia*, by Dudley Buck, we shall speak in our next.

### THE BACH CHOIR.

The Bach Choir, under its highly artistic and enthusiastic conductor, Dr. C. Villiers Stanford, has won distinguished honours by the first production in London (strange to say) of two important Cantatas by J. S. Bach: *Wachet auf!* and *Halt' im Gedächtnis*, at a genuine "Bach Concert," with every note by Bach, at St. James's Hall. Limits of space rendering extended remarks impossible, it must suffice to say that the gigantic creative and technical qualities of the great Leipzig cantor are made manifest with irresistible force in every number of these noble specimens of the purest and loftiest art-worship. Nothing can exceed the imposing effect of some of the choral sections, whilst almost Mozartian melodiousness is exemplified in the duet for soprano and bass, "Mein Freund ist mein!" in the first-named work. The unaccompanied eight-part Motet "Singet dem Herrn" is a piece of truly colossal difficulty and strain upon vocal powers. Yet this circumstance, as well as the amateur element which constitutes the "Bach Choir" taken into consideration, the performance of this extraordinary composition, and indeed of all the rest, was highly creditable to all parties concerned. Miss Liza Lehmann, and Miss Himing, pupil of the Royal College of Music, who exhibited a genuine contralto and appropriate dramatic force, Monsieur Lebon, oboe d'amore, and, need we add, Joseph Joachim, violin obligato, must be singled out for special praise. The last-named artist's rendering of Bach's Concerto in A minor, but more especially of the Sonata in G minor, for violin alone, was a perfect marvel of mechanical and intellectual display. Surely this stupendous work cannot be, and never has been, played better, even by

Joachim himself. May the great artist return to us with the same unimpaired faculties for many years to come. That all the vocal music, with the exception of the last-mentioned cantata, was sung with the original German text, a feat which would have appeared purely visionary under Sterndale Bennett's direction some thirty years ago, evidences a progress of intellectual culture which calls for a word of distinct notice. And so does Mr. Frederic Cliffe, who most ably executed the very responsible organ part at short notice.

### MAX PAUER'S PIANOFORTE RECITAL.

The saying, that "No man is a prophet in his own country" certainly does not apply in the case of Max Pauer, who is not only highly esteemed as Professor at Cologne and in many important German cities, where his Historical Recitals produced a marked impression, but he remains a favourite at home, as was shown by the appreciative gathering of amateurs at his Recital at Prince's Hall. The young pianist's high musical gifts, attainments, and versatility, were again exemplified by his performance of J. S. Bach's Chromatic Fantasia; Beethoven's rarely-played, and certainly least-inspired, Sonata, Op. 54; Mendelssohn's "Trumpet" Capriccio, Op. 16; Schumann's "Carnaval;" Chopin's "Ballade," No. 4; some trifles by J. F. Barnett and E. Schmitt; a pleasing "Réverie" and "Expansion" (Op. 36), by M. Moszkowski; and Liszt's "Rhapsodie Hongroise," No. 12. Max Pauer shines in nothing to greater advantage than in Bach, when his clear technique makes every part stand out as if played by a separate performer. Special eulogy is also due to his rendering of Chopin's "Ballade."

### PHILHARMONIC SOCIETY.

The Philharmonic Society, which has the credit of Edward Grieg's first introduction to a British audience last year, again conferred special distinction upon its first concert this season by the reappearance of the Norwegian master, whose exceptional gifts as orchestral conductor were again illustrated by a truly marvellous performance of his suite "Peer Gynt" (Op. 46), which, although familiarised by other performances, acquired new charm and significance under the composer's electrifying baton, notably in No. 2, "The Death of the Ase," gaining in impressive solemnity by a slower tempo, and some almost unique pianissimos, and by a quicker speed and more marked accentuation in No. 4, with the additional important explanation given in the programme "The imps are chasing Peer Gynt." The result was an enthusiastic reception of the whole work, and an irresistible encore for No. 4. Fraulein C. Geiser-Schubert, grand-niece of the great Franz Schubert, likewise met with legitimate success in her rendering of Schumann's exacting Pianoforte Concerto, and, more especially of a rarely-heard Fantasia by Bach, and Schubert's Improvisum in F minor (No. 4). Madame Grieg gave some of her husband's songs in her own characteristic manner. By-the-by, pianists (also those who can sing or think they can) should look up a set of six of those vocal gems most effectively arranged and paraphrased as pianoforte soli by the composer, and published as "Klavierstücke," Opus 41, in Peters' cheap edition. The orchestra also performed Sterndale Bennett's youth=and graceful "Parisina" Overture, Beethoven's too-seldom played Symphony in B flat (No. 4), and the Scotch Rhapsody (No. 2), "Burns,"—a brilliant piece of orchestral writing by A. C. Mackenzie, who conducted, as Mr. F. H. Cowen is picking up golden opinions and golden guineas in Australia beyond the anticipated time.

### MISCELLANEOUS CONCERTS.

MISS DORA BRIGHT, who eminently justifies her name as a bright ornament of the Royal Academy of Music, pianist, and composer of some works of importance, gave three pianoforte recitals at Prince's Hall. Miss Bright's playing combines the genuine tenderness and warmth of womanly feeling with masculine vigour and energy; hence the singular charm of her performance. Credit is also due to the artist's sense of patriotism for bringing forward a selection of native pianoforte works,



thus far the weakest branch of British musical art. A distinct exception in respect of this qualification must, however, be reserved in favour of the concert-giver's own compositions—to wit, a set of Variations for Two Pianofortes on a Theme in G minor, by G. A. Macfarren, which breathe the spirit of modern romanticism, and present, like her playing, a most attractive combination of alternate grace and power. This fine work should, in the estimation of the genuine connoisseur, quickly supersede Saint-Saëns' familiar piece among the very few available original compositions of this class. Miss Bright likewise introduced from her own pen a sweet and dreamy Romanza and a Scherzetto, distinguished by piquancy and excellent musicianship, within a small frame. A set of Variations on a striking theme, in A minor, remarkable for originality, power, and boldness of harmony, by Moor Clark, must also be named as a work of important promise. The young composer probably acted wisely towards its fulfilment by placing himself under M. Moszkowski at Berlin. Miss Bright performed, moreover, a liberal and varied selection of standard works, from Bach to Grieg, and in her Variations was most ably assisted by another gifted Royal Academy pupil, Miss Ethel Royce.

MISS FLORENCE MAY'S Concert at Prince's Hall deserves notice on account of the exceptional interest of some of the works performed, as well as of the artists engaged. The former included Brahms' Pianoforte Trio in C minor, Op. 101; and Violoncello Sonata in F, Op. 99, with Herren Gompertz and Robert Hausmann at the violin and violoncello respectively, the pianoforte part being interpreted with considerable intelligence by the concert-giver, but whose rendering of some of the solo pieces, such as Beethoven's irrepresible Sonata appassionata, Schumann's "Traumenswirren," and W. Bargiel's Toccata, exhibited inadequate technique and occasional faulty expression. This lady can never have heard Schubert's "Wohin"—of which she gave Liszt's "perversion"—by a competent vocalist; and the Toccata might with advantage have made way for one of the numerous far more attractive and much-neglected pieces by the same composer, half-brother of Frau Clara Schumann. Herr Gompertz played an Adagio by Spohr and a very pleasing (so-called) Concertstück by F. Kiel, and Herr Hausmann gave pieces by Boccherini and Bach with that purity of intonation and refined expression for which both artists are noted.

#### EDVARD GRIEG'S RECITAL.

THAT the "Recital of Pianoforte and Vocal Music," given by Edvard Grieg at St. James's Hall, would—like his other public appearances, which drew admiring crowds on each occasion—prove another triumph for the Norwegian composer, could be accepted as a foregone conclusion. For, as pointed out elsewhere, Grieg's music appeals to all—*cognoscenti* and the unlearned—gifted with ears to hear and hearts to feel. Grieg, moreover, writes no "potboilers." Hence his smallest sketch embodies an inspiration, and is worked out, even to the marks of expression, with the finish of a finely-cut diamond. The pianist-composer played in his unique style, the "Suite from Holberg's time," besides some smaller pieces from his pen. The preference given by some contemporaries to the first-named work, although excellent in itself, over Grieg "pure and simple," recalls, in a sense, the choice made by Anton Schindler of a subject in the antique style over pure Beethoven for the composition of the overture, "Zur Weihe des Hauses." And if Grieg's songs are to be charged with mannerism, as has been done, so might Chopin's and Dvůřák's music, whilst the refreshing influence of the national, more especially Scandinavian and Slav element, upon the more or less effete creative powers of West and South, should much rather be welcomed with unqualified commendation, apart from the fact that in each of his songs the nationalist Grieg's individuality is merged in the poetry of the text. Some of these delightful lyrics were again given with intense feeling by the composer's wife, who also proved herself a competent pianist, taking "second" in the Pianoforte Duet, "Norwegian Dances," Op. 35, which for striking novelty and beauty of harmony, besides their

attractive themes, are remarkable even for Grieg. But the chief success of the afternoon was won by Grieg's magnificent Violin Sonata, No. 3, Op. 45, in C minor, performed by the composer, jointly with Mr. Johannes Wolf, whose limpid tone and eminently expressive and refined style so entirely realised the spirit of the work as actually to call forth demonstrations of applause from the gratified composer at the conclusion of the first movement. The entire concert was an artistic no less than a popular success of the rarest kind. Recalls and encores too numerous to mention. That Grieg's somewhat prolonged stay amongst us was not made a fitting opportunity for bringing forward some of his unknown or unfamiliar works, such as his beautiful String Quartet, Op. 27, introduced with *clat* by the Heckmann Quartet a few seasons ago at Prince's Hall, his "Landkenning," for baritone, male chorus, and orchestra, Op. 31, "Der Bergentrückte," for baritone, string quartet, and two horns, Op. 32, "Bergliot," a melodramatic declamation, with orchestra, Op. 42, &c., is to be regretted—an omission which should be repaired at his, it is to be hoped, early return to our shores.

#### Musical Notes.

MUSICAL Paris, whose strength lies usually in opera, is at present in a state of convulsion or torpor. When we have told that M. Paravey, of the Opéra-Comique, has accepted for performance *Lu Bascio*, an opera, the words of which are by Albert Carré, and the music by Messager, and that Miss Eames, an American lady, and pupil of Mme. Marchesi, has made a highly-promising *début* at the Opéra as Juliette in Gounod's *Roméo et Juliette*, all that is worth talking about is said.

THE Paris Société des Concerts repeated on March 3 Beethoven's *Missa solemnis*, which last year it produced for the first time. The performance was excellent, and the work was much admired.

ON February 27 Mme. Marie Jaël, assisted by Mme. Colonne and M. Louis Diemer, gave at Érard's saloon a concert wholly devoted to compositions by Liszt. Of piano music were heard: *Bruissement des Bois*, *Ronde des Lutins*, *Valse de Méphisto*, *Venezia*, *Napoli*, *Les Jeux d'eau de la villa d'Este*, Fantasia on *Don Giovanni*, and the symphonic poem *Les Préludes* (arranged for two pianos); of vocal music: *Loreley*, *Comme une fleur*, *La Vierge de Cologne*, and *Angiolin dal biondo crin*.

M. CH. LEFÈVRE brought to a hearing on March 14 a Symphony in D major, and *Eloa*, a lyrical poem. The former is a vigorous and spirited work, remarkable, however, for clever handling of the form and resources rather than for originality; the latter, "a succession of more or less measured recitatives," seems to have been found somewhat dull by the audience.

THE Polish pianist Paderewski played at Lamoureux's concert on March 10 Beethoven's E flat Major Concerto and Liszt's Twelfth Rhapsody; and at a concert of his own (at Érard's), compositions by Bach, Beethoven, Weber, Schumann, Chopin, Liszt, and Brahms. The critics speak very appreciatively of his performances, objecting only with regard to that of the Beethoven concerto, that it was too effeminate and too much abounding in *rallentandos*.

At the above-mentioned Lamoureux concert Mme. Materna, of Vienna, made her first appearance in Paris, and got an enthusiastic reception.

CHAMBER music is assiduously cultivated in Paris—witness the fourth concert of Mlle. Marie Poitevin, and

MM. Marsick and Loys, at which came to a hearing Brahms' C minor Trio, Grieg's A minor Sonata (piano and 'cello), and Svendsen's C major Quintet; witness also the second *séance* of MM. Berthelier, Loeb, Laforge, and Carembert, at which were brought to a hearing Schumann's first string Quartet, Beethoven's A major Sonata (piano and 'cello), and Goldmark's Quintet for piano and strings.

The first performance of Beethoven's *Fidelio* at the Brussels La Monnaie, on March 11th, was an immense success. The recitatives, written for the opera by Gevaert, testify, says a critic, to the composer's "truly marvellous talent of assimilation, rare understanding of the style and character of the work, and also of the dramatic situations." In the third act, in the prison scene especially, they are said to attain *une véritable éloquence, par leur discrétion même et leur étonnante justesse*. The principal vocal performers were Mme. Caron (Léonore), Seguin (Pizarre), Chevallier (Florestan), and Gardoni (Rocco). Strictly speaking, this was the second performance of *Fidelio* at La Monnaie, as there had been one long ago by a travelling German operatic company.

OF the innumerable concerts with which Berlin is flooded we will notice the following:—The concert (February 27) of the Berliner Sängerschaft, at which Concertmeister Fritz Struss played with great success a Concert-Allegro for violin with orchestral accompaniment by W. Langhans, and Georg Schumann a Concert-stück for piano with orchestral accompaniment of his own composition, and the second Rhapsody by Liszt.—The last of Sauret and H. Grünfeld's cycle of chamber-concerts (March 2), at which Raff's C minor Trio, played by the two gentlemen named and the pianist Emma Koch, was the principal item of the programme.—The last of the Philharmonic orchestral concerts (March 4), the programme of which comprised Beethoven's B flat major symphony, Wagner's overture to *Tannhäuser*, Berlioz's overture to *Benvenuto Cellini*, and Brahms' D minor piano concerto and Academic Overture, Brahms conducting his own works, Bülow wielding the *bâton* in the first three, playing the piano part in the fourth, and performing on the drums in the last.—The second concert (March 6) of the Philharmonic Chorus, at which Beethoven's Ninth Symphony was performed *twice* (!) under the direction of Bülow.—A popular concert (March 7) at the Philharmonie, which was a Brahms concert, and therefore not a popular one in the full sense of the word, as the enumeration of the works will show, namely, the Tragic and Academic Overtures, the violin concerto (violin part played by Brodski), and the D minor piano concerto (piano part played by Bülow).—The eleventh concert (March 8) of the Singakademie, conducted by Professor Blumner, notable for an excellent performance of Grell's 16-part *Missa Solemnis*.—The first of two concerts (March 10) given by the Polish pianist, Joseph Wieniawski.—And the seventh of the new subscription concerts (March 13) under Klindworth's conductorship, at which, among well-known works, was heard a novelty, a *Capriccio Espagnol* by Rimsky-Korsakoff.

DR. HANS VON BÜLOW has left for America, where he has been engaged to play and conduct.

THIS is a time of jubilees. First of all we have Dr. Joseph Joachim, who is everywhere congratulated, feasted, and loaded with honours and gifts—in his native Hungary, in Germany, and in Great Britain. C. H. Mangold celebrated, on February 18, his jubilee as conductor of the Darmstadt Musikverein. The famous tenor Theodor Wachtel, celebrated his fortieth anniversary as a singer on March 12. And Anton Rubinstein will celebrate his

jubilee in a few months, for he made his *début* as a virtuoso at Moscow, on July 23, 1839.

THE Silesian Musical Festival will this year be held at Görlitz, June 2 to 4. It promises, besides Bach's *Magnificat* and other well-known works, Théodore Gouvy's *Sinfonietta* in D (Op. 80), and Rheinberger's *Christophorus*, a legend, for soli, chorus, and orchestra.

JEAN LOUIS NICODÉ's new work, the *Symphony-Ode Das Meer* (The Ocean), which in its entirety was brought to a hearing by the Leipzig University Choral Society Paulus, and partially at a concert of the Dresden Royal Orchestra, seems to have made a deep impression upon the audiences. In the *Leipzig Tageblatt* we read: "J. L. Nicodé's *Symphony-Ode Das Meer*, for male chorus, solo voices, orchestra, and organ, is a grandiose composition which, in boldness of conception and (in spite of some mistakes) undeniable genius of construction, belongs to the most important that have been produced in the department of choral-orchestral music since Berlioz. Nicodé makes use of Wagner's Nibelungen orchestra. The enlargement of the orchestral means of expression achieved by this master of instrumentation has not hitherto, as far as I know, been employed by any other composer. Nicodé has not only utilised the Wagner-Berlioz wind-instruments and instruments of percussion for the interpretation of his representation of the immense and sublime, as the first symbol of which the ocean may be considered; but he brings also with overpowering effect the organ into play: its majesty, the elemental character of its sound, were instrumental effects which the composer did not let escape him." The *Dresdner Nachrichten* contained a no less enthusiastic account of the work.

THE *Westphälischer Merkur* reports from Münster, under date of March 12, that Mr. Max Pauer, from Cologne, appeared at the seventh concert of the Musical Society. He played the enormously difficult Concerto in D minor, by Rubinstein, with such brilliancy, warmth, and infallible technical execution, that it was admitted such perfection had rarely, if ever, been met with before. In Liszt's Hungarian Rhapsody, No. 12, Mr. Pauer proved himself also a virtuoso of the very first rank; while in Chopin's Nocturne No. 18 he won the hearts of the audience by deep and genuine expression.

AMBROISE THOMAS'S *Hamlet* was, on March 2, introduced to the Hamburgers, who gave it a fairly good reception.

II *Trovatore* says that the French baritone Victor Maurel, has been engaged by the impresario Ciacchi—the duties to be performed are thirty-five appearances in America, and the honorarium to be paid the pretty round sum of 500,000 francs.

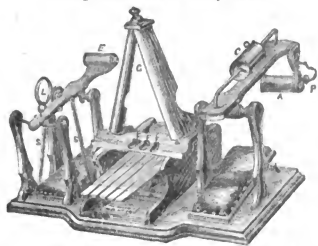
THE Italian composer Vincenzo Sassaroli has entered upon the arduous undertaking of setting all the Psalms to music.

NEW operas lately performed:—*Reinhardt von Ufenau*, by Franz Curti (Zürich); *Don Pedro di Cortiglia*, by Aloisio Castegnaro (Dal Verme Theatre, Milan); *Der Meisterdieb*, by Eugen Lindner (Weimar); *Mandragola*, by Prince Teora (Naples); *Le Seigneur Pandolfo*, by Gustave Canobi (Rennes); *Die Bergknappen*, by Armin Fruh (Nordhausen); *Gli Amanti de Teruel*, by Breton (Madrid). Operas shortly to be performed:—*Occhi azzurri*, by Cavalieri (Savona); *Flavia*, by Adolphe Saurinet (Lisbon).

THE deaths are announced of the famous tenor Enrico Tamberlick (Paris, March 13) and the no less famous violoncellist and composer Charles Davydoff (Moscow, February 25).

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4023	Behold the Morn with stately mien arise. Minuet. (Beethoven) ..	3
4024	O Golden Days of Summer. Minuet. (F. Schubert) ..	3
4025	Who will come with me? Gavotte. (Gluck) ..	3
4026	Come and Go. Gavotte. (Bach) ..	3
4027	Ho! 'tis a Sunny Morning. Hungarian Dance. (F. Schubert) ..	3
4028	Heyho! for Summer Time. Bohemian Dance. (F. Kirchner) ..	3
4029	Hark! hark! The Breezes softly stealing. Spanish Dance. (Del Valle de Paz) ..	3
4030	Ye Merry Birds on Yonder Tree. Waltz. (F. Schubert) ..	3
4031	Sing, Sweet Songsters. Scherzo-Minuet. (Del Valle de Paz) ..	3
4032	Blow! Ye Zephyrs o'er the Sea. Mazurka. (F. Chopin) ..	3
4033	Lo! The Lark uprises. Polish Dance. (X. Scharwenka) ..	3
4034	Hark! Across the Golden Meadows. Tarantelle. (X. Scharwenka) ..	3
4035	Behold, behold the Morn. Air du Dauphin. (J. Roedel) ..	3

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MAY 1, 1889.

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## BEETHOVEN'S PIANOFORTE VARIATIONS.

BY FR. NIECKS.

(Continued from page 77.)

### THIRTY-TWO VARIATIONS (C minor, ♯).\*

BEFORE entering on the discussion of this remarkable work, which was composed between the middle of 1806 and the beginning of 1807, and published in April, 1807, I must say a few words about the presence or absence of *opus*-numbers on Beethoven's variation-works. Only four of them have on the title-page the word *opus* (Op. 34, 35, 76, and 120), the others appear as Nos. 3, 4, 6, 7, 8, 9, 10, 11, 25, 26, 27, 36, and 37. Writing in 1804 to the publisher Härtel Beethoven says:—"As these variations [Op. 34] differ considerably from my earlier ones, I have, instead of distinguishing them like the preceding ones by numbers (for instance, No. 1, 2, 3, &c.), included them in the real number of my larger works, so much the more as also the themes are by me." This is clear, and seems to settle the matter, but does not. In the first place, Op. 76 can in no way be ranked with Op. 34, 35, and 120, nay, is even greatly inferior to many of the other variations; in the second place, No. 36 (the thirty-two variations before us) indisputably ranks with Op. 34, 35, and 120, and is infinitely superior to all the rest. Here, however, we are confronted by an anecdote. Beethoven is said to have asked the daughter of his friends Herr and Frau Streicher, when he had heard her practising for some time the thirty-two variations, "By whom is that?" She replied, "By you." "By me, this stupidity? Oh, Beethoven, what an ass you have been!" It seems to me childish to regard this remark of Beethoven, if it was ever made, as a serious expression of opinion. It is common enough that composers prefer their later works to their earlier ones, common enough, too, that they prefer inferior ones to the more masterly; but I do not think they ever despise their offspring when it shows unmistakable signs of health, strength, and genuine qualities of heart and mind. In short, I cannot bring myself to

believe that Beethoven was such an ass as to see in this splendid work nothing but stupidity.

The theme of the work under discussion consists of only eight bars, the bass descending in the first six bars by five semitones, and after that proceeding with brisker and larger steps. The bass demands our special attention, for on it, or the harmonies it indicates, the variations are built. Dr. Hubert Parry rightly remarks that "the theme is in Chaconne time, and the strong steps of the bass have the old ground-bass character," and that this set of variations "is as much of a Chaconne as any of Corelli, Bach, or Handel." Now, the thought that will occur first to one who hears of a composition consisting of thirty-two variations on an eight-bar theme will be this: "What an awfully tantalising thing of little shreds and patches this must be!" But nothing could be farther off the mark than such a supposition. The many parts, every one of which is a flash of genius and palpitating with passion, form a perfect and beautiful whole. And how is this result obtained? By a welding and disposing of the parts that are even more decided proofs of the composer's genius than the nature of the parts themselves. Often there are formal transitions from one variation to another; but of greater importance are the groupings of the variations according to their contents. Variations 1, 2, and 3, 7 and 8, 10 and 11, 13 and 14, 15 and 16, and so on, are examples of the most obvious kind; but there are deeper emotional kinships which do not manifest themselves by equally striking external resemblances. All the variations are in the key of C; whilst, however, most of them are in C major, some are in C minor. Now note what Beethoven does, and admire his wisdom. He does not scatter these major variations all over the composition, but groups them together in a solid mass about the middle of it (Variations XII. to XVI.). Thus continuity and breadth are secured. The problem was, of course, to obtain variety in unity, unity in variety. One of the means used to this end has yet to be mentioned. Although the composer forms and evolves the variations out of the harmonies without regard to the melody, he now and then reproduces it, as Variations XII., XVII., XXXI., and XXXII. show. And do not think that the composer reproduces it at random. He knew why he did it, and knew also why he placed it where it now stands. I shall leave it to the

\* Vol. II., p. 168, of Augener & Co.'s Edition, No. 8032.

reader to interpret and comment on the parts when this grand composition of Beethoven's unfolds itself before him. The writing is clear; he who runs can read it.

### THIRTY-THREE VARIATIONS (C major, $\frac{3}{4}$ ), Op. 120,

on a waltz by A. Diabelli, dedicated to Frau Antonie von Brentano, *née* Edlen von Birkenstock.\*

This *non plus ultra* of variation-works was composed in 1823, and published in the month of June of the same year. It formed then part of a collective publication, the title of which, translated into English, runs thus: "National Union of Artists. Variations for the Pianoforte on a Proposed Theme written by the most excellent Composers and Virtuoso of Vienna and the Austrian States." The first part contained Beethoven's thirty-three variations; and the second, variations on the same theme by fifty composers, among whom were the Archduke Rudolph, Hummel, Schubert, and the boy Liszt. Diabelli told W. von Lenz that he had asked Beethoven to contribute, like the rest, only one variation; but the master would not hear of it, and promised several. Schindler relates: "In the spring of 1823 Beethoven moved again to the pleasant Hetzendorf, where Baron von Pronay had put a suite of rooms at his disposal. . . . In that villa Beethoven wrote the thirty-three variations on a waltz of Diabelli (Op. 120), a work which amused him to an unusual degree. At first there were to be only six or seven, for which modest number Diabelli had offered eighty ducats; but, when he set to work, they soon became ten, before long twenty, then twenty-five, and still he could not get done. Diabelli, already anxious on account of the large size when he heard of twenty-five variations, was at last obliged to accept for his eighty ducats thirty-three instead of seven." Beethoven's Op. 120 is rarely discussed without a good deal of disparaging comment on Diabelli's waltz. I think, however, that Dr. Hans von Bülow is correct in writing: "The waltz, notwithstanding its Rosalind, is in itself an altogether pretty, tasteful piece, in its melodic—I should like to say—neutrality safe from the danger of becoming antiquated." As to Beethoven's variations, they can never become popular either as a concert or drawing-room piece. If you find performers for it, you will still have to seek the audiences. An adequate performance will, no doubt, facilitate the understanding of the work; but it will enable even the best endowed and cultivated to apprehend only a small portion of its beauty and sublimity. Let nobody dare to judge of the composition after one or two hearings, after a superficial playing or even practising. To fathom its depths, to measure its heights, we must study it perseveringly and devoutly; we must plunge fearlessly into its immensities. If one has once perceived the grandeur of the work, and wishes to impart to others what one sees and feels, it is difficult to avoid excess of superlatives and metaphors. Lenz, for instance, who inscribes the work to "Hans von Bülow, who first made the sphinx speak in public," writes with regard to it thus: "The highest summit of the variation-style of Beethoven's third period. If you compare what we said in connection with Op. 109 and 111 on the phenomenon of this intellectual tendency which we called the psychical variation, you will become completely convinced of how the series of such variation-scenes is a whole; every variation forms an integral part of a section—as it were, an infinitesimal part of the idea in its totality. This idea consists not in

variation, but in variability, which latter mirrors in the All the relation of the variety of the visible world to a fundamental thought; the parts of such a Beethoven whole have, without the separation of the members from each other by a single bar's rest, to follow one after another—motive, counter-motive, return of one and the same section in the sonata-form. These variations have to be related like the various incidents of one and the same legendary tale [*Wundergeschichte*]. . . . Let us conceive the work as a variation-*potatorium*, as the nameless deed of genius. Compare the adventures through which the innocent waltz theme passes to the vicissitudes of Aladdin's lamp in the 'Arabian Nights.'" There are some good ideas in this—or rather, hints at ideas—but also much that borders, and even encroaches, on the domain of nonsense. But, turning to Dr. Hans von Bülow, a more serious authority, what does he tell us? "The editor," he says, in his commentary on Beethoven's Op. 120, "sees in this gigantic musical creation, in a manner, the microcosm of Beethoven's genius generally, nay, even a picture of the world of sound epitomised. All the evolutions of musical thought and of tonal imagination, from the most sublime speculation to the most daring humour, in incomparably rich manifoldness, become most eloquently manifest in this. The study of it is inexhaustible, unconsumable the nourishment which in its contents is offered to the musical brain of generations. A more brilliant testimony to the non-decrease, nay, to the highest increase of his creative powers at the commencement of old age, no author has ever given to the world. The neglect which was its lot during some decades after its publication may be explained, on the one hand, by the indolence of the contemporary artists; on the other hand, by the relatively low degree of culture on which they stood." Beethoven's Op. 120 is the most striking and the most wonderful example of what I called evolutionary variations. The composer proceeds here in many and diverse ways, but the innocent ways of melodic-decorativeness and harmonic-decorativeness are not among them. He does not allow himself to be restricted by either melody, or harmony, or rhythm; he takes as much or as little of any one of them as suits him, and uses it for his purposes. Musicians of the old school say of some modern sonatas that they are not sonatas at all. They may say with just as much reason that these variations are not variations. For if they miss in the sonatas the orthodox exposition with two subjects, the working-out section, and the re-statement of the expository matter, they will miss in the variations the faithful adherence to the authoritative lines of the theme. But taking Beethoven's variations as they are, we find that they present themselves, on the one hand, in free and in strict forms (canon, fugue, etc.), and, on the other hand, in an incredible variety of character. In this case the composer has again succeeded in producing a noble whole instead of a congeries of parts.\* Let us note some of the external means by which variety and unity have been obtained. Of the thirty-three variations the majority are, like the theme, in triple time, but a large minority are in duple time: 16 in  $\frac{3}{4}$ , 3 in  $\frac{2}{4}$ , 1 in  $\frac{4}{4}$ , 1 in  $\frac{6}{8}$ , 8 in C, 1 in  $\mathbb{C}$ , 2 in  $\frac{3}{2}$ , and 1 by turn in C and  $\frac{3}{2}$ . All the variations are in C major, except the following ones: IX., in c minor; XIII., in A minor; XXIX., XXX., and XXXI., in c minor; and XXXII., in E flat major. As to movement, we find besides the variations of a more or less quick and moderate pace six slow ones: XIV., XX., XXIV., XXIX., XXX., and XXXI. Mark that

\* Vol. II., p. 30, of Augener & Co.'s Edition, No. 803a.

\* The length of this subject did not call for the same procedures as the short theme of the Thirty-two Variations in c minor.



the three last-mentioned slow variations (all in minor) are consecutive. In this connection Hans von Bülow observes:—"With the first (XXIX.) of the following minor variations the composer transports us into a new, serious, even melancholy domain of feeling. Now begins, as it were, the *Adagio* of the variation-sonata, out of which we are delivered by the great fugue, variation XXXII., and brought back to the original serene sphere of the tone-poem, the general character of which is sealed by the graceful minuet-finale." Each variation is a characteristic composition of the greatest interest; each comes upon us as a surprise—each adds a new miracle to the preceding ones. Yes, a great magician Beethoven shows himself in the incomparable thirty-three. Goethe, in a review of a book of songs, characterises more than 200\* by applying to each of them a few epithets. Not being Goethe, I hesitate to do the same for Beethoven's variations, for if there are only thirty-three, these thirty-three are not so easily ticketed as 200 folk-songs. However, there have been bolder men, and their endeavours shall be here set down side by side for the benefit of the reader. The words in parentheses are Lenz's, the others Bülow's. 1. March (The Mastodon and the Theme: a Fable); 2. *Ländler* (Piano-Song); 3. Duet (Love-Song); 4. *Terzet* (Canonic); 5. Quartet (Anapestic Scherzo); 6. Canonic Shake-Variation (a Beethoven Shake-Fit); 7. *Capriccio* (In the Tyrol); 8. *Cantabile* (May Hymn); 9. War Dance (Fantasia on the *acciacatura* in the theme); 10. *Presto giocoso* (Pedal-point Tournament); 11. Contemplation (Cradle Song); 12. Activity (Meditation on the Organ); 13. Echo (The Riddle of the Rests); 14. Procession (Announcement of Oratorios); 15. Scherzino (Drinking Song: second Anapestic Scherzo); 16. Study for the Left Hand (Some Hummel at the Piano); 17. Study for the Right Hand (Continuation); 18. Idyl (In the Forest, with Echo); 19. Canonic Scherzo (Merry Return); 20. Vision (At the Bottom of the Sea); 21. Contrasts (In the Wide World: Duet); 22. Alla "Leporello" (Theatre-Scherzo); 23. Outburst (Play-Fit); 24. Fughetta (The Drop of Water that Mirrors all the Organ-Manuals); 25. Fairy Dance (Wedding Dance); 26. Butterflies (Play-Fit); 27. Humoreske (Continuation); 28. Carnival (third Anapestic Scherzo); 29. Mourning (first Oratorio); 30. Lament (second Oratorio); 31. Elegy (third Oratorio); 32. Grand Fugue (Oratorio Finale); 33. *Tempo di minueto e coda* (The Doomsday of the Variation-Idea). The childishness of Lenz's characterisations is obvious without reference to the variations; the inadequacy of Bülow's becomes so after a study of the music. The subtle and profound creations of Beethoven's last years cannot be successfully labelled like *morceaux de salon*. And why? Because they deal with emotions and thoughts out of the common course of experience—indeed, out of the ken of not a small portion of humanity. The sensuous appeals to all—the intellectual only to a minority. Now, in Beethoven's last works the intellect more or less predominates. His whole artistic nature had become spiritualised. There was no lack of feeling in what he wrote, but it was empyrean ecstasy rather than earthly passion; there was in it no lack of imagination, but it was the dry-light imagination of the intellect. Hence the many—unlike the few, who wish to dwell there for ever—long in these high regions for the flowery fields of the lowly plains. The wise, however, will say that the compositions of the second and the third period of Beethoven's life-work have peculiar beauties and excellences, and that it is impossible to decide which of the two classes ought to be prized higher.

\* The words of them, not the music.

## FRANÇOIS COUPERIN.

BY FRIEDRICH CHRYSANDER.

Additions and corrections to the details on the family of Couperin given in Nos. 219 and 220 of the RECORD.

SEVERAL hitherto unknown and very valuable details about this family of harpsichord players, which are contained in the writings of Jal, Lhuillier, and Pougin, were not accessible to me till after the preceding articles were printed. I therefore now add them as a supplement, giving them for facility of reference under the same numbers as are used there for the description of the successive members of the family.

3. CHARLES COUPERIN. This youngest of the three brothers was born fully seven years later than was previously assumed. In a little pamphlet of twenty-four pages, "Notes sur quelques artistes musiciens dans la Brie" (Meaux, Carro, 1870, 8°), Th. Lhuillier gives the following document on his baptism: "Le samedi neuvième jour du mois d'avril, 1638, fut baptisé Charles, fils de Charles Couperin et de Marie Andry, ses père et mère. Son parrain, M. Charles Bourdin, marchand, et sa marraine, Barbe Andry, demeurant à Chaumes.—Broichot, curé." According to this he was baptised April 9, 1638. From the baptismal register we also learn the hitherto unknown names of his parents, *Charles Couperin* and *Marie Andry*. This youngest son therefore only lived to be thirty-one years old. Concerning his marriage we also obtain from Pougin some welcome information. On Feb. 20, 1662, he was united in the church of S. Gervais, at Paris, to Mlle. Marie Guérin. Nothing is known of any children of Charles and Marie preceding François, who was not born till 1668.

5. MARIE ANNE COUPERIN. A more important correction has to be made with regard to this member of the family. Marie Anne was not the daughter of the younger François (as was stated in the RECORD, p. 50, from Fétis's assertion), but his cousin. She was daughter of his uncle François (No. 2), born on Nov. 11, 1677, and therefore nine years younger than her celebrated cousin. Her mother, Louise Bongard, was the second wife of the elder François; the first wife was named Madeleine Jouteau. Thus the Louise Couperin, who was quoted as No. 7, was her sister.

8. NICOLAS COUPERIN, her brother, was born on Dec. 20, 1680, at Paris, and married Mlle. Françoise de la Coste.

6. MARGUERITE ANTOINETTE COUPERIN must therefore be regarded as the only daughter of the great harpsichordist. She was born at Paris on Sept. 19, 1705. Her father seems to have bestowed all his loving care on perfecting her education, which she repaid by an artistic eminence far exceeding that of all the female pianists of that age and society, as was recognised at court in a manner unusual till then; for she obtained the post of court pianist in the Chapel Royal, being the first lady who was entrusted with these duties. Jal says on this subject in his "Dictionnaire": "Marie Antoinette had already supported her father in this office for a considerable time, when the king granted her in February, 1730, a patent of reversion leading to ordination in the court music in her father's place. Bernard Bury was appointed on November 25, 1741, to be her successor, but she preserved till her death (like d'Anglebert and François Couperin before her) the title and salary of Court Harpsichordist. I cannot determine the date of her death."

9. ARMAND LOUIS COUPERIN was not born on Jan. 11, 1721, but on Feb. 25, 1725, at Paris. Jal, who gives this later date, says also that he was baptised the next

day in the church of S. Gervais, and then adds the following details: "Armand Louis Couperin married Elizabeth Antoinette Blanchet, by whom he had several children. He is said to have died in consequence of an accident, as was the case also with his grandfather François (No. 2). On Wednesday, Feb. 4, 1789, he was buried in the vault of the chapel de la Providence, in the church of S. Gervais. He died in the old residence of the Couperin family, which was in the Rue du Monceau. At his funeral were present Pierre Louis Couperin, Royal Organist (No. 11) and François Gervais Couperin, Organist of the chapel (No. 12). These two were known as the elder and the younger Couperin." They were the two sons of the deceased. Of these two,

11. PIERRE LOUIS COUPERIN was born on March 14, 1755, at Paris, and died on Oct. 10, 1789, eight months after his father, in whose tomb he was laid for his last sleep.

12. Of FRANÇOIS GERVAIS COUPERIN, the younger brother, neither date, of birth or of death, is known. On Dec. 22, 1792, he married Mlle. Hélène Narcisse Fay, an officer's daughter, and had by her a daughter, Céleste Couperin, who is said to have possessed a very charming voice. When his mother, Elizabeth Antoinette, née Blanchet, who was born about 1728, died at a high age in the middle of September, 1815, her son published in the *Gazette de France* of September 16, 1816, an *éloge*, which praises her musical talents and amiable character, and also mentions that his parents' marriage took place in 1751. This letter is the latest information that has come to light concerning the last male scion of the family of Couperin.

10. His sister, it can now be said, was not named Victoire, but ANTOINETTE ANGÉLIQUE; she was baptised on April 5, 1754, in the church of S. Gervais.

4. We come now finally to our FRANÇOIS COUPERIN, concerning whom also we receive from M. Jal some valuable new biographical facts based on documents. He was born on Nov. 10, 1668, in the Rue du Monceau, near S. Gervais, no doubt in the house attached to that church, which continued to be the residence of this family of organists into the present century. On Couperin's position at his marriage with Marie Anne Ansault we learn only that in the baptismal register of his daughter, Marguerite Antoinette, he had already obtained the titles of "Knight of the Order of Latran, Organist of the Chapel Royal, Teacher of the Duke of Burgundy." On his early advance we obtain from M. Jal a noteworthy account, which, considering the paucity of authentic reports, is doubly welcome here. He says: "The holder of the organist's place in the Chapel Royal died in the last months of the year 1693, and several musicians were candidates for the place, François Couperin among them. Although he was only twenty-five years old, yet he was known at S. Gervais and all the Paris churches, where his reputation was already firmly established among the organists. On the decision in the matter of the candidature I read the following:

"To-day, Dec. 26, 1693, the king was present at Versailles. After hearing many organists perform, for the purpose of deciding which was the most capable to fill the post of organist in his chapel, left vacant by the death of Jacques Thomelin, His Majesty selected François Couperin as the cleverest in this art. He appointed him and gave him the office and income of an organist of his chapel, to the end that he should act in this capacity during the January quarter, and enjoy the titles and privileges attached to the said service, with a salary of 600 livres, as well as other receipts belonging to the post. (*Bibliothèque Nationale, MS. Clairamb. 560, p. 899*)"

The predecessor, Jacques Thomelin, had been his teacher, who educated the orphan boy with the greatest care up to the rank of an artist. He now had the pleasure

of seeing the extraordinary talents of his favourite pupil rapidly and generally acknowledged. We may well believe that Thomelin died in the confident hope that his pupil would be his successor. Something more is shown by the above court announcement—the care bestowed by the great king Louis XIV. himself on such apparently trivial concerns, since he treated these artistic matters with the same gravity, and settled them with the same personal examination, as he devoted to weighty affairs of state. By this means was matured the bloom of art which distinguished his court and was admired as a model for the whole of Europe.

In 1693 the great king was still reigning in all his lustre; the misfortunes which troubled the latter years of his reign did not arise till much later. Pleasure and all sorts of pomp filled the French Court. All aspired to live merrily, and to pose as important personages, decked out with all possible finery. People were particularly eager for coats of arms. To meet a general desire, the king issued an edict in 1696, by which every one was allowed to possess armorial bearings. Why should our François now decline for himself a plaything which gave so much pleasure to every one else? Why, he was placed, whether as a man or as an artist, in an age which had the privilege of being susceptible to such toys! So, as Jal tells, he took the innocent course of going to the Royal Commission on the subject and getting them to make him a coat of arms as d'Hozier, for which he had to pay the apparently very moderate sum of twenty livres. The entry in the official catalogue of this solemn and weighty commission is as follows:—"François Couperin, organist at the Chapel Royal, bears sky-blue, with two silver tridents laid cross-wise; at the side, two similar stars; at the head of the shield, a golden sun; at the point, a similar lyre." A sky-blue ground, silver stars, a golden sun and golden lyre! We can even now imagine how happy he must have been at this invention.

The information given in M. Jal's "Dictionnaire," which is also transferred to Pougin's supplement to Fétis' "Lexicon," throws a welcome light on many points. But one important point in Couperin's life—the question when, and under what circumstances, he became organist at S. Gervais—still remains obscure.

#### OUR MUSICAL LADIES—THEIR PLACE IN CHURCH SONG.—II.

If our ladies can once be induced to band themselves together, as auxiliary to the choir proper, they will surely not be long in discovering that they have before them ample field for usefulness in independent action. As a rule, the engagements of the members of our ordinary choirs wholly prevent them from giving their services except upon Sundays, and may-be on one week-day evening service, and practices; their attendance is not to be had on Saints' days, at Lent Services, and the like. Here is one opening, at least, for the ladies who act as auxiliary choir. They have it in their power to give brightness and beauty to services that now too often are hopelessly dull and painfully perfunctory. If the organist cannot attend, and a capable substitute is not to be had for his seat, the sopranos and contraltos, gathered around a humble harmonium, can always be counted on for the production of tone specially refined and to the point, if we may use the phrase.

Let us sketch such a ladies'-choir service. For responses, Dr. E. J. Hopkins' or Mr. Barnby's accompanied monotone; for chants, Dr. E. J. Hopkins' "Chants for Unison Use," with their marvellously clever harmony;

for services, one of the many beautiful unison services that Sir J. Goss, Professor Macfarren, Dr. E. J. Hopkins, Mr. Tours, and others of our leading Church composers, have given us. Let the hymn tunes be specially selected for the delicate flowing melody that best suits the female registers; and if an anthem be desired, the choice is practically unlimited: there are two-part anthems for female voices, like those of Professor Macfarren; and all the store of Nuns' music that has been adapted for English use, like Mendelssohn's exquisitely delicate motets. Such music sung by such singers will make up by brightness and eloquent articulation for the absence of that weight and substance and completeness of tone which attaches only to the full organ-accompanied choir.

But there are other besides these more ordinary occasions on which the ladies can render inestimable service. In these days of ours few parish churches think the year complete without its outings of churchworkers or Sunday-school teachers. An address, with short service in the church of the trysting-place, usually forms a part of the afternoon's programme. For these extra occasions, music somewhat different to that of an ordinary service is most desirable; and as the choir proper will not be available, again the ladies' auxiliary choir must come to the rescue. And for this special music they must look around for some short, easy, and tuneful sacred cantata for female voices. Alas! the list of such little works is lamentably small. One model of what is wanted, however, we have in Rheinberger's "Christ, raiseth Jairus' Daughter," the subject of which is manifestly most suitable for such occasions, and the musical treatment, in its brightness and tuneful simplicity, all that can be desired.

And yet surely another field is open to the earnest Christian musical lady who desires to pay back to God of that precious talent that has been entrusted to her. Did the singing of Ira Sankey teach our musical ladies nothing? And yet man's voice can never compete with woman's in tenderness and appeal. Oh! sisters, what could you not do in our alleys and courts and slums with your golden notes, and your women's hearts, with such hymns as you love, and such tunes as you delight in! You have in your grasp a good fairy's magic wand, infinitely more potent than all the tracts and goody-goody books in the world; you can gain delighted hearing where the preacher meets a contemptuous sneer. "But we shrink from putting ourselves forward." Yes, there is the difficulty. As a rule, the woman's special musical eloquence goes hand in hand with the woman's shrinking diffidence that will hold her back from displaying it. As to God, sister, it must be that or nothing.

Yet once more. What sunshine may be brought to the dreary sick-bed, what blessed break in that weary hour after hour, by the favourite hymn sung by woman's voice, out of woman's heart! Try it, sister, and learn the storage of force that lies within you. I. P. M.

## Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I send you the programme of the first performance of Wagner's *Tristan and Isolde*, in Switzerland.

You will observe that the "argument" is full of errors, and in that respect is in keeping with the whole undertaking. The performance took place in the Berner Stadt Theatre, a building about the size of the Bijou Theatre, at Bayswater. Enthusiasm reigned supreme; and it is but fair to add that, in spite of the stupendous difficulty

of the work and a trifling deficiency in the matter of vocal material, the performance, from a musical point of view, was carried through to the end, with the aid of several lengthy but judicious cuts, with scarcely a hitch. It is, nevertheless, a question whether such a performance can be productive of any good, for although one may fully recognise, and give due credit for, the honesty of such ambitious attempts, one cannot shut one's eyes to the dreadful shortcomings of the stage display. For instance, Scene I. (Isolde's tent on board the vessel captained by Tristan) might easily have deluded the shortsighted, had it not been for the extraordinary introduction of a stone Gothic archway at either wing.

Again the noisy conversation 'twixt Brangäne and Kurwenal, the latter standing on what, with a little charitable imagination, might be called the poop deck, was a trifle marred on account of Kurwenal (who was invisible from the ankle up) having to sing through the thick stuff curtains of Isolde's tent, which failed to open up sufficiently high. The effect of his ribald song was consequently somewhat muffled and veiled.

That the set scene of Act II. should have been a Venetian garden also struck me as being an error of judgment. It also appeared thoughtless of Isolde to hurry on with a brand-new piece of tulle, for waving purposes, folded widthwise (and to all appearances), exactly as she had brought it away from the linen-drawer's.

A poor, thin, and badly-balanced orchestra (exceedingly well conducted, however), completed the material of this, "die Erste Aufführung in der Schweiz."

Wagner with his Music Dramas has probably created more Musical Pilgrims than any other man; and I journeyed for five hours, from Geneva to Berne, to be present at what I read was to be a performance of *Tristan and Isolde*, produced at great expense; but I have come to the conclusion that a very few performances such as that of Monday last will suffice to make the Wagner Pilgrim a thing of the past.

Yours truly,

W. GARDNER BEARD.

Geneva, March 22, 1889.

## MR. NIECKS ON BEETHOVEN'S VARIATIONS.

DEAR SIR,—In connection with the able articles by Herr Niecks that are appearing in your paper, it may be interesting to mention that four or five seasons ago Dr. von Bulow was playing at the Philharmonic, and chose for one of his solos the "Fifteen Variations with Fugue," Op. 35, of Beethoven. By a curious coincidence, and without any collusion in the matter, the band played the "Eroica" symphony the same night, so that the two works were, as it were, placed side by side, and, to our thinking, it added additional interest to the programme. C. B.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

THE twenty-second Gewandhaus Concert brought to a successful termination one of the most brilliant seasons we can remember. The first part of the final concert was devoted to Gade's pleasing cantata "Erlkönig's Tochter," and the second to Beethoven's Ninth Symphony. At the last rehearsal, as well as at the concert itself, every seat was occupied, facts which clearly prove how general was

the wish among our townspeople to hear the "Ninth" Symphony. Interest in the concert, however, was not confined to Leipzig. A large number of strangers from a distance attended, especially from Berlin, many of whom had to return home disappointed, as all the tickets were sold out. The popularity of our Gewandhaus Capellmeister was strongly attested on the present occasion. He was greeted with round after round of applause, and at the conclusion of the "Ninth" Symphony honoured by the presentation of a laurel wreath, an honour without precedent in the annals of the Gewandhaus.

The performances of Gade's "Erlkönig's Tochter" and the Beethoven Symphony were remarkably good, and met with unqualified praise on all hands. Soloists, chorus, and orchestra, did their very best. The soloists were Frau Baumann, Frau Metzler-Löwy, Herren Lederer and Schelper.

Now the season is over it may be of interest to your readers to have a *résumé* of the works presented. To begin with the instrumental music:—Fifteen overtures have been played, including one each by D'Albert (novelty), Borge, Gluck, Mendelssohn, Rietz, Schubert (first time), and Wagner; besides two each by Beethoven, Cherubini, Schumann, and Weber. Of symphonies we have heard twenty. Beethoven, of course, heads the list with seven (Nos. 2, 3, 5, 6, 7, 8, and 9), Schumann stands next with three, then comes Haydn with two, and one each by Ph. E. Bach, Brahms, Goldmark (novelty), Jadassohn (novelty), Mendelssohn, Mozart, Schubert, and Volkmann. Among miscellaneous orchestral items we have to enumerate eleven, including single works by J. S. Bach, Beethoven (Ritterballet, first time), Cherubini, Gouvy, Grieg ("Peer Gynt" suite, novelty), Mendelssohn (music to *A Midsummer Night's Dream*), Reinecke ("Trauer-Musik," to *Zenobia*, first time), Rheinberger (*Passacaglia*, novelty), Rubinstein, Schumann, and Volkmann. We have had a Pianoforte Concerto by each of the following: Brahms, Chopin, Mendelssohn, Rubinstein, and Schumann—five in all. Six Concertos for Violin must also be added to the list, comprising those of Beethoven, Brahms, and Bruch, and examples of Rode, Spohr, and Vieuxtemps. Two Concertos for Violoncello, including Romberg's, and a new one by William Kes, bring the list of larger orchestral works to a close. Of smaller pianoforte solos we find three by Chopin, and single works by Bach, D'Albert, Beethoven, Handel, Liszt, Paderewski, and Scarlatti. Five smaller violin solos from the pens of Beethoven, Bruch, Joachim, Leclair, and Reinecke, have been performed, and six, of similar calibre, for the violoncello. Popper was responsible for two of these, and the others were by Cossman, Fitzenhagen, Noszkowski, and Schumann. A flute solo, with orchestral accompaniment, composed by Frederick the Great, was performed for the first time, and to make the list of purely instrumental works complete we must add Bach's Fantasia and Fugue in G minor for organ, and Handel's G minor Concerto for the same instrument with orchestra.

In the vocal department we shall mention first the larger works for chorus, soli, and orchestra. They are six in number: Beethoven's Ninth Symphony, Brahms' "Triumphlied," Gade's "Erlkönig's Tochter," Haydn's "Seasons," Rust's cantata "Singer und Spielend dem Herrn," and Vierling's "Constantin," the last two being novelties.

Five works for female chorus and orchestra have been performed. They were made up as follows: One by Cherubini, two by Reinecke, and two by Rudorff (with soprano solos—novelties). For unaccompanied chorus: Five works by Schumann. For four solo voices, with orchestra and pianoforte: Gade's "Frühling's Fantasie."

For four solo voices and pianoforte: Brahms' "Zigeuner-Lieder" (novelty). The list of airs and songs with orchestral accompaniment numbers ten: three each by Mozart and Gluck, and one each by Haydn, Volkmann, Wagner, and Weber.

In the department of songs with pianoforte accompaniment, Schubert was drawn upon for ten out of the total of thirty-nine. Schumann comes next with six, Beethoven and Lassen were represented by three each; Brahms, Mendelssohn, Mozart, and Keinecke, by two each; and the balance was made up of single songs by Buononcini, Campana, Grieg, Jensen, Marchesi, Petri, Rubinstein, Schausseil, and Clara Schumann.

The list of executants in the various branches was as follows:—Vocalists: Fräulein Schausseil, Frau Papier, Fräulein Herzog, Fräulein Leisinger, Fräulein Spies, Frau Usiell-Haring, Fräulein Malten, Frau Müller-Bächi, Frau Baumann, and Frau Metzler-Löwy; Herren Vogl, van Dyck, Hedmondt, Lederer, Scheidemantel, Hungar, Gura, and Schelper. Pianists: Frau Essipoff, Fräulein Kleeberg, and Frau Dr. Schumann; Herren Grünfeld and D'Albert. Violinists: Fräulein Soldat; Herren Hilff, Petri, Joachim, and Brodsky. Violoncellists: Herren Schröder and Klengel. Flute: Herr Barge. Organ: Herr Homeyer. Besides the Gewandhaus chorus, the following choral societies have appeared at the concerts:—the "Thomaner" Choir, the University Singing Union, the "Paulus" Society, and the Leipziger Lehrer Gesang Verein.

The examination of pupils at the Conservatoire has been some time in progress, and we have many good performances to report. Space forbids us to speak of any but the best. Among pianists we must mention—Messrs. Sped and Jackson, Fräulein Voretzsch, Herr Beringer, Miss Anna Diller (of Lancaster), and Herr Carl Rösger. In the Violin examination—Fräulein Obenaus (Brahms' Concerto), and Miss Clench, from St. Mary's, Canada (Beethoven's Concerto), specially distinguished themselves. Herr Berber, who played Joachim's Concerto, is also worthy of mention. Among 'cellists we will name Herr Siegmund Butkiewicz. Fräulein Lola Bode (from Buenos Ayres) and Herr Max Zimmermann were the most deserving vocalists.

Very interesting were the examinations in orchestral playing and choral singing, which were under the able direction of Professor Brodsky. The examination pieces were Spohr's C minor Symphony, "Adagioetto and Scherzo" from Raff's Suite (Op. 101), Weber's Overture to *Euryanthe*, and the introduction to Marschner's *Hans Heiling*. This last was conducted by Herr Klesse.

## MUSIC IN VIENNA.

April, 1889.

THE long-expected "Premiere" of the new opera *Die Königsbraut*, by Robert Fuchs, who has already made his mark here as a clever composer of orchestral and chamber music, has become a "fait accompli" at our Imperial Opera, and although somewhat weak in a dramatic sense, the work secured—by grace and melodiousness, and a first-rate representation under Director Jahn's personal conductorship, with Mesdames Schlager, Renard, Forster, and M.M. Schröder, Sommer, Reichenberg, and Mayerhofer, in the chief rôles, combined with a magnificent "mise en scène"—a decided success. On the other hand, our Richard Heuberger's new work, *Manuel Venegas*, seems, owing to strongly-marked Wagnerian tendencies, to have met with less favour than his first opera, *Das Abenteuer einer Neujahrsnacht*, on the Leipzig stage.

The above-named Fraulein Schläger has signed a contract to appear at Moscow, at the rate of £125 sterling per night, previous to her departure for London.

Another interesting evening at our Imperial Opera was the tenth representation of A. Thomas's *Mignon*. Surely French journalists and composers cannot justly complain of German antagonism to French music, which forms a most copious ingredient of our operatic and concert fare.

The already mentioned Director Jahn, having recently attended a stage representation of Liszt's *St. Elizabeth* at Weimar, is said to contemplate a similar performance here.

That most prolific genus of modern musical "Art," the operetta, has supplied yet another addition to the repertoire of the "Carl" Theatre, where Hans von Zois's *Colombine*, written to an excellent libretto by Bernhard Buchbinder, met with a very favourable reception, the music being tuneful, piquant, and distinguished by many genuine "traits d'esprit." Fraulein Seebold, who as an operetta singer has no rival here, and the inimitable comedian Herr Knaack, contributed greatly to the zest of the entertainment.

A quasi-novelty presented by our "Philharmonic Society" consisted, strange to relate, in the first performance here of R. Schumann's Festival Overture with chorus on the national *Rheinweinfied*, Op. 123, which, although no great work, yet admirably scored, seems particularly suitable as an effective opening or concluding piece for choral and orchestral concert purposes. At the same concert, under Hans Richter's baton the two last movements from Beethoven's quartet Op. 59 in C were executed by the strings of that incomparable band of performers with such overpowering virtuosity and effect as to silence any objection that may be urged against a similar adaptation. The first performance of the first movement of a pianoforte concerto by Beethoven, in D— a fragment recently discovered by Dr. Guido Adler, of the University at Prague—written about 1788-1793, consequently about the composer's 20th year, likewise took place (pianist, Herr Labor). The first theme recalls a Sonata by Mozart, and the whole piece is of a meagre and antiquated description.

Yet another first performance was that of Bach's *O Jesu Christ*, for chorus and wind instruments given at a concert of the "Musikfreunde," when also excerpts from R. Heuberger's charming *Liederreigen* for soli, chorus, and pianoforte (to be recommended to your numerous choral societies), were repeated.

A still more important work by Bach, his deeply religious, wonderfully polyphonic, and altogether magnificent cantata, *Du wahrer Gott*, was performed at the "Singakademie," the appropriate score being unfortunately supplied by a pianoforte accompaniment. Some madrigals by Orlando Lasso, Donati, and John Dowland, on the other hand, received an in every way perfect interpretation, nor should Herr Labor's skill as composer and performer on the organ and pianoforte, and the Hungarian Desider Nemes's proficiency on the violin, as displayed on the same occasion, pass unnoticed. At another important choral concert of the famous "Männergesangverein," of which by-the-bye about 160 members have already assented to join this Society's projected visit to London early in June next, Heinrich Hofmann's "Harald's Brautfahrt," for baritone solo, male chorus, and orchestra, was introduced, which although not a very original, yet very effectively written work, created a decidedly favourable impression. A veritable "tour de force" was, however, achieved by this unsurpassed choral union under Herr Kremser's baton, with a first-rate rendering of R. Wagner's only (so-called)

sacred composition "Das Liebesmal der Apostel," in which the entry of the orchestra depicting after about half an hour's more or less monotonous "a capella" singing, the approach of the Holy Spirit, first with a pianissimo violin figure gradually developed with extraordinary "savour faire" to a tremendous orchestral climax, never fails to produce an overwhelming effect.

The "Akademische Gesangverein" produced Brahms's noble and too-seldom-heard "Begräbnissgesang," Op. 13, for chorus and wind instruments; Max Bruch's richly scored "Römischer Triumphgesang" for male chorus and orchestra; a lengthy and wearisome setting of Uhland's "Der Königssohn" (already known in R. Schumann's musical version) "for soli, male chorus," and orchestra, by Willem de Haan, and a cleverly-written musical poem, "Die Meere," for five-part male chorus, solo quintet, and orchestra, by Hermann Grädener, the gifted conductor of this Society.

In connection with the above performances a word of praise should be given to the private choral society of Frau Bertha Faber, where, under Mandyczewski's direction, at a recent *soirée*, by way of example, Brahms's new "Fünf Gesänge für gemischten Chor," Op. 104, besides some of R. Schumann's beautiful four-part songs, and a very charming one, entitled "Vesper," by Spohr, were given with the utmost refinement, to the genuine delight of all present.

At a grand gala concert, given for the benefit of our Conservatoire by Princess Metternich, at which the pick of our resident and foreign artists co-operated, a great hit was again made by a "Ball scene," being an ingenious arrangement, by Josef Hellmesberger, for fifty violins, of an étude by Mayseder. On the other hand a duet from Auber's *Mulle de Portici*, executed by six singers (tenors and basses) was, owing to the necessarily mixed quality of the voices, a more novel than artistically satisfactory experiment. Beethoven's *Leonore* overture, No. 3, was executed with extraordinary dash by the pupils of the Conservatoire, under Josef Hellmesberger's direction.

Speaking of pupils, considerable vocal proficiency was likewise exhibited by those of Frau Hermine Granichstädt before a distinguished and crowded audience at the Salle "Bösendorfer;" and a perfect sensation was created by two pupils of Victor Rokitansky, Fraulein Weiss and Delonda, the first-named possessing a bravura style of exceptional brilliancy and reaching the E flat above the staff with ease, the latter owning a magnificent soprano combined with unusual dramatic gifts.

Among instrumental virtuosi the violinist Sarasate and the pianists Madame Essipoff and Herr Grunfeld were the most conspicuous. Artistically their successes were the same as of old, but less so financially, for Vienna has not yet fully recovered from the shock received by the death of the Crown Prince, and, moreover, some kind of reaction is the natural consequence of the enthusiasm created by Joachim, Stavenhagen, and Alice Barbi. Thus Sarasate played, for a wonder, before a thin audience, on which occasion the pianist, Frau Bertha Marx, the violinist's artistic partner, greatly distinguished herself by fulness of tone, finished technique, and a sympathetic style of performance. Xaver Scharwenka likewise proved himself once more an admirable pianist, by a performance of his Concerto in B flat minor, introduced here in 1879, and of a group of soli by Mendelssohn, Schumann, and Liszt, but his playing seemed—perhaps owing to a long course of teaching as Professor, at Berlin—less emotional and more methodical than of old. His symphony in C minor, conducted by the pianist-composer at the same concert, more episodal than organically elaborated

in character, exhibited excellently conceived, but feebly realised intentions.

Owing to an injury to Professor Door's right hand the Pianoforte Quartet by Henry XXIV., Prince Reuss, announced for a Hellmesberger Quartet, evening, had to be replaced by Reinhold's Serenade for Piano and Violin, with Theodor Plowitz as pianist. An exceptional honour was bestowed upon Josef Hellmesberger, junior, the present leader, of those celebrated quartets having been called upon to conduct Wagner's *Meistersinger*, at the Imperial Opera, both conductors of that complex work, Hans Richter and Fuchs, having suddenly notified their indisposition. That gifted youth (of about twenty) acquitted himself to general satisfaction of his difficult and highly responsible task.

Another satisfactory addition to our already pretty numerous Vocal Recitals was that given by Fräulein Helene Marschall, one of the best soloists of the Singakademie, and who rendered a selection of Lieder, by Schubert, Robert Franz, and Brahms, in a very tasteful manner.

A perfect *furor* has, however, been created by Signorina Alice Barbi. Although no more in its prime, and of no very considerable compass, her mezzo-soprano is yet mellow and eminently sympathetic in quality, whilst her vocalisation and style of expression is no less super-excellent in Astorga and Stradella's simple strains and in Paisiello and Jomelli's light and graceful music of the old Italian school than—a rare thing for an Italian—in her truly poetic rendering of Lieder by Schubert and Schumann, or in Massenet and Bizet's *ad captandum* pieces. That this gifted, versatile, and personally attractive artist, would prove a valuable acquisition to one of your musical *entrepreneurs* there can hardly be any doubt.

The Austrian vocalist, Fräulein von Elblein, made a very favourable *début* at Lübeck, notwithstanding the ungrateful character of her rôle in Marschner's *Hans Heiling*; and the Viennese basso, Eugen Weiss, is meeting with great success at the German Opera in New York and the other principal American cities. Fräulein Minna Hödel, pupil of Frau Nicklass-Kempner, has been engaged as first dramatic singer for the opera at Halle.

Professional readers may be interested to learn that Herr Gabor Steiner, brother of the Director of the "Carl" Theatre, has established an agency for all kinds of musical and dramatic engagements here.

Sir Arthur Sullivan on his passage here has been invited to a performance of his *Mikado* "an der Wien," specially given in his honour, although another piece is now running, on which occasion all the performers were presented to him. This does not look like the unfairness which has been charged against our impresario towards the English composer, who, I have no doubt, will carry away a highly favourable impression of the Kaiserstadt.

## MUSIC AT HAMBURG.

HAMBURG, April, 1889.

THE Altona "Sing-Akademie," always to the front in the cause of charity, has given a performance, on behalf of the poor, in the principal church at Altona, of the well-known composer Prof. Cornelius Gurlitt's oratorio *The Flood*, of which you have published the vocal score. The text is selected, with considerable tact, by the Rev. J. Powell Metcalfe, from the Scriptures, and has been ably translated by the composer into German. The work is written entirely with a view and closely adapted to the English Church Service, the narrative portion being allotted to the officiating clergyman, with or without soft

organ accompaniment, or to be chanted by him in the usual way. There are no vocal soli, the whole of Gurlitt's music being given to the choir, with organ accompaniment. These choruses are distinguished by an easy melodic flow, and, whilst finely harmonised, are yet simple and easy to sing. Hence there should be a wide field for their acceptance in Protestant churches provided with a fairly good choir. The short oratorio is divided into three parts:—"The Ark," "The Raven and the Dove," and "The Rainbow," the whole consisting of fourteen choruses, preceded by a short Prelude on the organ, beautifully played by Cantor Hesse on the occasion under notice. In the first part a special effect was produced by the picturesque chorus for male voices, "And it came to pass after Seven Days;" and by another for alto, "Such as are planted in the House." In the second part the chorus for soprani and alto, "Turn again then unto thy Rest," is very charming; whilst in the third part, an intermezzo for soprani, "Ev'ry Night Wash I my Bed," and a chorus for male voices, "But unto you that fear My Name," merit particular mention.

It will be gathered from the above that a sense of possible monotony has been avoided by separating the voices at times into different sections, in pleasing contrast to the occasional use of the full four-part chorus. Great credit is due to the zeal and energy with which Director Böie conducted the work, and to the clear and pathetically expressive elocution which marked Frau Marri Melosch's delivery of the spoken text. The singing of the members of the "Sing-Akademie," reinforced by a male chorus, was likewise worthy of all praise; and the verdict of the audience, which included every musician of note resident in Altona and Hamburg, was highly favourable, both to Prof. Gurlitt's clever work and its gratifying performance.

## OUR MUSIC PAGES.

THIS month we have selected two numbers from Kapellmeister Reinecke's Fairy Cantata, *Little Snowdrop* (*Schneewittchen*), No. 4, "Song of the Dwarf Tom," and No. 5, "March of the Dwarfs." We refer our readers to the review columns, where the whole work is noticed (p. 106).

## Reviews.

*Œuvres pour le piano*, par FR. CHOPIN. Soigneusement corrigés d'après les éditions originales par C. KLINDWORTH. Revisés par XAYER SCHARWENKA. Edition populaire. (Edition No. 6,091-6,095.) London: Augener & Co.

LOOKING at this edition of Chopin's pianoforte works, a feeling of thankfulness comes over us for the blessings of progress. Here are five books—the first containing seven waltzes, the second fifty-one Mazurkas, the third six Polonaises, the fourth nine Nocturnes, and the fifth four Ballades—each of which is offered at from 1s. to 2s. 6d., that is, at a lower price than was formerly asked for a single piece. But it is not cheapness solely, or even mainly, which calls forth our admiration. Still more wonderful is the change that has taken place in the presentation of the music—the paper and printing are better, and the excellent editing (fingering, &c.) adds to the original value. The merits of C. Klindworth as an editor are too well known by this time to require advertising. As to Chopin's works, who needs to be told about them? Moreover, Mr. Stratton, in reviewing Mr. Niecks' bio-

graphy of Chopin, has written at such length and with such fulness on the character of the Polish musician, that we may safely give our pen a little rest, and direct the reader to the March and April numbers of the MONTHLY MUSICAL RECORD.

*Symphony in C major.* By W. A. MOZART. Arranged for Pianoforte by MAX PAUER. (Edition No. 8,260f; net, 1s.) London: Augener & Co.

THIS symphony in C major is not the Jupiter symphony, the grandest of all Mozart's works of this class, but a work of inferior calibre, which he composed in haste at Linz in 1783. If, however, Mozart does not reach in this work the sublimities of his three finest symphonies (those in C major, G minor, and E flat major, discussed by us some months ago), he nevertheless maintains in it that suave flowing beauty which earned for him the name of Raphael of music. The peculiar gifts with which Nature had endowed Mozart, preserved him, even when he wrote in haste and without effort, from falling into infelicities which other men of genius in similar conditions could not avoid.

*Umoristiche (Humoresken) for the Pianoforte.* Op. 67. By E. DEL VALLE DE PAZ. (Edition No. 6,120; net, 1s.) London: Augener & Co.

ABOUT the musical value and interesting nature of these three pieces, there can be no question. But what about the title? "Humoreske" seems to us a misnomer in the case of No. 1 (*Allegro*). One cannot help asking: "Where is the humour?" The piece might have been called a *Capriccio*, not, however, in the Mendelssohnian sense, for, instead of being bright and sprightly, it is gloomy and pathetic—in fact, it was its waywardness which suggested to us the name of *Capriccio*. A still better title would be Night-thoughts, for here dark thoughts seem fitfully to chase each other in the musician's mind, as black clouds do in the nocturnal sky when the wind is high. The second piece (*Allegro* *con fuoco*) is more in keeping with the title, although, perhaps hardly so well as it would be with *Capriccio*. And the third piece (*Allegretto con Grazia*), that pretty *bluette*, has any other quality, piquant, charming, or playful, rather than humour. But what is in a name? What matters the name? So long as Signor del Valle de Paz gives us such fragrant flowers as these, we shall most willingly grant him the privilege of calling them by any name he likes.

*Three Characteristic Pieces for the Pianoforte.* Op. 48. By OLIVER KING. London: Augener & Co.

MR. KING'S three characteristic pieces—an idyllic Scherzo, a devotional Even-song (*Abschied*), and a festive March—are so pleasing and musically estimable that, to assure their success, they require only to be introduced to the players and teachers of the piano. Such an introduction accompanied by a hearty recommendation, this notice is intended to be. May it have the desired effect!

*Bal Masqué. Scènes de danses pour piano à quatre mains.* Par PERCY GODFREY. (Edition No. 6,916; net, 2s. 6d.) London: Augener & Co.

WE must begin by placing before the reader the programme of this *Bal Masqué*. Here it is. 1. Prélude; 2. Marche; 3. Rêverie; 4. Suite de Ballet (which consists of four series of movements—*Allegretto*; *Grazioso*,

*Allegro*; *Poco più vivo*; *Vivo*; *Poco Andante*; *c.*; *Allegretto non troppo*; *Allegro*; *Piu vivo*; *Allegro*; and *Finale, Presto*); 5. Declaration; 6. Confession; 7. Scherzo; 8. Minuet; and 9. Marche solennelle. Freshness and naturalness are the precious qualities which strike us first in these charming four-hand pieces—a freshness and naturalness, however, which have nothing to do with futility and triviality. The *Rêverie* has particularly won our affection. Full of beautiful emotional expression are also Declaration and Confession. There is not one number or part of a number which displeases us or leaves us indifferent. The Suite de Ballet is distinguished in turn by grace, piquancy, and spirit, which latter reaches its acme in the wildly merry *Finale*.

*Great Preludes and Fugues for the Organ,* by J. S. BACH. Edited by W. T. BEST. (Edition Nos. 9,837 and 9,838; net 1s. 6d.) *Fantasia and Fugue for the Organ,* by J. S. BACH. Edited by W. T. BEST. (Edition No. 9,839; net 2s.) *Toccata and Fugue in D minor for the Organ,* by J. S. BACH. Edited by W. T. BEST. (Edition No. 9,840; net, 2s.) London: Augener & Co.

NO. 17, *Prelude and Fugue in C minor*, and No. 18, *Prelude and Fugue in E minor*, bring the first series of this edition of Bach's organ works to a conclusion. The second series opens with the *Fantasia and Fugue in G minor* (No. 19). We can only repeat that the editing and printing are worthy of these magnificent compositions. The visible notes stand out as boldly as the audible ones, and thus the player is enabled to unravel the marvellous beautiful intricacies of the glorious master with comfort and comparative ease.

*Classical Violin Music of Celebrated Masters of the 17th and 18th Centuries, for Violin and Pianoforte.* Edited by GUSTAV JENSEN. (Edition No. 7,401; net, 1s.) London: Augener & Co.

TO complete the title of this series of old Violin music—of which the first part, a Sonata in A major by Francesco Geminiani, lies now before us—we have to add the following words: "After the original works for violin and bass (figured or unfigured) arranged for violin and piano and provided with marks of expression," Francesco Geminiani, who was born at Lucca in 1680, took up his abode in London in 1714, and died at Dublin in 1762, was one of the most remarkable violinists of his time, and an important factor in the development of violin playing. As a composer he did not attain the perfection of his master Corelli, but his works are not without beauties and good qualities, not to speak of the interest they offer as historical documents. Avision, a contemporary, does not grudge his praise in speaking of the "admirable Geminiani, whose elegance and spirit," he thinks, "ought to have been more our pattern." Again he says: "There is such a gentleness and delicacy in the turn of his musical phrases (if I may so call it), and such a natural connection in his expression and sweet modulation throughout all his works, which are everywhere supported with so perfect a harmony, that we can never too often hear, or too much admire them." Burney and other writers near Geminiani's time speak in a less enthusiastic strain; but the fact remains that Geminiani must be regarded as a prominent composer for the violin. The Sonata in A consists of three separate movements—an *Andante* (A major), an *Allegro* (C, A major), and another *Allegro* (A major). Different as the work is in form from our modern sonata, it yet shows an advance towards it. In Gustav Jensen the publishers

have found an editor who is in every respect fitted for the work. And we may also reverse this, and say: In Messrs. Augener & Co. the editor has found publishers who will leave him nothing to be desired.

*Morceaux d'ensemble*, arrangés pour deux violons et piano. Par FR. HERMANN. (Edition Nos. 5,330 a and b; net, 1s. each.) London: Augener & Co.

CHOPIN's alternately sombre and ecstatic Funeral March (from the Sonata in B flat minor, here transposed to B minor), and Schubert's Moment Musical in F minor, ♯ (No. 3 of Op. 94), here transposed to E minor, musical gems known by every one, will not fail to delight also in this new guise, for which the experienced hand of Professor Hermann is responsible.

*Three Songs* for a medium voice. Op. 15. By X. SCHARWENKA. (Edition No. 8,899; net, 1s.) London: Augener & Co.

MR. SCHARWENKA's three songs are distinguished by lyrical verve of the vocal part and clever elaboration of the instrumental accompaniment, a happy combination rarely to be met with, as the one quality is only too often cultivated at the expense of the other. With Mr. Scharwenka the course of the melody is unfettered by the accompaniment, and the latter, notwithstanding the loving care bestowed on it by the composer, remains in the background, remains what it ought to be—a foil to the melody. By the passionate "In Thy Heart" executants and hearers will be carried away; over the poetic "The Opening Rose" (with the characteristic and yet reticent accompaniment) they will dream; and in the popular "Sunshine in the Heart," all will join with one accord and irresistibly.

*Heart to Heart*, Song for tenor or baritone. The words by MALCOLM C. SALAMAN. The music composed by CHARLES SALAMAN. London: Novello, Ewer, & Co.

A SONG which pleases us well—page 4, however, less than the rest. The veteran composer's fount of melody is not yet dried up, and his hand has not yet lost its cunning.

*Vocal Dance Tunes, Old and New*. Movements from instrumental works arranged for two female voices, with pianoforte accompaniment. (Edition Nos. 4,015—4,022; net, 3d. each.) London: Augener & Co.

AS we pointed out the nature of this series and the ability of the arranger in last month's MONTHLY MUSICAL RECORD, we can confine ourselves now to the enumeration of the new instalments, which present a rich variety: "Tis Sweet when the Sun is Rising," a Polonaise by C. Gurliitt (No. 4,015); "One by One the Flow'rets," a Polka by C. Gurliitt (No. 4,016); "Hail, all Hail, Fair Spring," a March by X. Scharwenka (No. 4,017); "Dancing Wavelets, fair to see," a Sarabande by J. S. Bach (No. 4,018); "The Primrose," a Gavotte by X. Scharwenka (No. 4,019); "See the Morning Light Advances," a Gavotte by Del Valle de Paz (No. 4,020); "Behold, 'tis Golden Morning," a Waltz by Schubert (No. 4,021); and "The Violet," a Waltz by C. Gurliitt (No. 4,022).

*Songs of the Year*. Twelve two-part songs for female voices. The Words by EDWARD OXFENFORD. The Music by HERBERT F. SHARPE. (Edition No. 4,126c; net, 3d.) London: Augener & Co.

"O MONTH of sweetness, when the may scents all the

balmy air, with joy we greet thy op'ning day." Thus sings the poet; and his brother, the musician, forgetting counterpoint and abandoning himself to Nature's exhilarating influences, lifts careless happy strains to his own, and, no doubt, to many other people's heart's content.

*Song of a Wood-Nymph* (Weber's last waltz). Arranged as two-part song for female voices by JOHN ACTON. (Edition No. 4,147; net, 4d.) London: Augener & Co.

WE need say nothing about Weber's well-known last waltz, which is not at all by Weber. As to Mr. Acton's arrangement, it is much more satisfactory than we should have thought before seeing it. And how did he attain this result? By confining the original melody for the most part to the piano, and exciting two new and independent vocal parts.

*Life's Dreams*. Canon for three solo voices, with chorus. By R. SCHUMANN. (Edition No. 4,871; net, 3d.) London: Augener & Co.

THIS is the third of Schumann's Op. 65, the settings for male voices of six *Ritornelle* by Rückert. Lovers of music will not take less interest in this canonic specimen of the great romanticist than in those we noticed on former occasions.

*Music to the Story of "Little Snowdrop"* (Schneewittchen). For soprano and alto solo, chorus of female voices, and pianoforte. Op. 133. By CARL REINECKE. (Edition No. 9,052, vocal score in Staff Notation, net, 3s.; 9,052a, Book of Words, net, 6d.; and 9,052b, Tonic Solfa Notation, edited by W. B. McNaught, net, 8d.) London: Augener & Co.

CARL REINECKE, the distinguished composer, pianist, and conductor, is unsurpassed in his musical treatment of fairy stories. He knows so well how to discover and interpret all the grace, delicacy, sentiment, picturesqueness, humour, and grotesqueness of his subjects, that one cannot doubt for a moment as to whether he is in full sympathy with them or not. The work opens with a Prologue (Chorus in Unison), which is followed by a Chorus of Angels, Snowdrop's Song, Song of the Dwarf Tom, March of the Dwarfs, Slumber-Song of the Dwarfs, Song of the Dwarf Tom, Snowdrop's Song, Song of the Dwarfs round the coffin of Snowdrop, played while the Dark Form is dancing with the Fair Lore, and Final Chorus. In the choral as well as in the solo portions of the work simplicity reigns supreme. The prominent qualities of the part of Snowdrop are naiveness and grace. The dwarfs supply the humorous, grotesque, and picturesque elements; as instances may be mentioned: The Song of the Dwarf Tom, "Now all the tasty soup is made;" the capital March of the Dwarfs; and the Slumber-Song of the Dwarfs, "Though the Night-winds whistle wild." The fantastic spectral, "played while the Dark Form is dancing with the Fair Lore," deserves to be specially noted.

*A Complete Course of Wrist and Finger Gymnastics* for the use of Performers on the Pianoforte, Violin, and other Instruments. By A. LEFFLER ARNIM. London: Hutchings & Crossley.

WE do not hesitate to recommend this little book. For though gymnastic exercises cannot take the place of exercises at the finger-board, they can prepare the fingers for such exercises, and thereby facilitate and shorten the labour players have to go through. But we recommend



## CARL REINECKE'S LITTLE SNOWDROP.

(Cantata for Soprano and Alto Solo with Chorus of female voices.)

## No. 4. Song of the Dwarf Tom.

(May be sung also in A flat.)

Allegretto molto moderato.  $\text{♩} = 118.$ *Con grazia.*

Now all the tas-ty soup is made,

*p* *ten*

This system shows the vocal melody and piano accompaniment for the first line of the song. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

and all the ta-ble rea-dy laid, no

*ten.*

This system continues the melody and accompaniment. The piano part maintains the same rhythmic pattern, with the right hand providing harmonic support through chords.

need-ful work is left undone, and heds for wea-ry limbs are strewn. All the

*poco rit.* *a tempo* *mf* *triquillo* *mf*

The final system concludes the piece. It includes tempo markings: *poco rit.* (ritardando), *a tempo* (return to original tempo), and *mf* (mezzo-forte). The piano part features some triplet figures in the right hand.

sonp is made, all the ta-ble laid, and beds for weary

limbs are strewn. Then to the mine my steps I'll be bending, to bid my

bro - thers toil at length be end - ing. The

whole of the day they've labour'd hard, now supper and rest shall they have for re - ward.

*a tempo*  
*p*  
All the tas-ty soup is made, and all the ta-ble  
*a tempo*  
*p*  
rea-dy laid, no need-ful work is left un-done,  
*poco rit. a tempo*  
beds for wea-ry limbs are strewn. All the soup is made, all the  
*tranquillo*  
ta-ble laid, and beds for wea-ry limbs are strewn.  
*colla voce*  
*p*



"Their pattering feet, as they tap the ground,  
Are making this very funny sound:"

### Nº 5. March of the Dwarfs.

Molto moderato.  $\text{♩} = 76.$

The musical score is written for piano in 3/4 time, marked 'Molto moderato' with a tempo of 76 beats per minute. It consists of six systems of music, each with a treble and bass staff. The piece begins with a piano (*pp*) dynamic. The first system shows a rhythmic pattern of eighth and sixteenth notes. The second system introduces a mezzo-forte (*mf*) dynamic. The third system features a crescendo (*cresc.*) and a change in the bass line. The fourth system starts with a piano (*p*) dynamic. The fifth system ends with a piano-piano (*pp*) dynamic. The sixth system concludes the piece with a final chord and a double bar line.

also caution and moderation, otherwise evil rather than good will be the outcome.

*Report and Proceedings of the Birmingham and Midland Musical Guild. Fifth Session, 1888.*

The reading of the above-indicated report and proceedings gives rise to three regrets: that with a number of fifty-four members the average attendance at the nine ordinary meetings was only eighteen; that no more than three members read papers; and that the musical programmes of the conversation were not in every detail of an unimpeachable character. But, apart from these regrets, the report and proceedings give rise only to a feeling of satisfaction. In his very interesting and high-toned presidential address, Mr. S. S. Stratton spoke up boldly for the dignity of music and the musical profession. A paper by Mr. W. T. Taylor, on "Church Music and the People," was read by Mrs. Taylor; the plans advocated in it were: "The opening of the churches for special musical services and organ recitals; the engagement of competent organists; the opening of our schools and rooms for instrumental and choral classes and concerts, as well as for classes for the improvement of congregational singing." Mr. Charles Lunn came forward twice: with "Some suggestions for the Basis of a mental Text Book" (Expression for teachers, singers, and players), and with a longer paper on "The Old Italian School of Voice Culture and its Fall." His remarks are extremely stimulating, but the prospective of his views is somewhat vitiated by a too great optimism with regard to the past, and a too great pessimism with regard to the present. Mr. Casson, not a member of the Guild, read a paper on "Reform in Organ building," in which he pointed out some of the differences of the present system. The Guild continued to support the Chamber Concerts initiated by it, and the yearly public lecture on music by a musician of distinction—given in 1888, by Mr. W. H. Cummings, assisted by his son, Mr. Norman Cummings (on "Nineteenth Century Music").

*Middlesbrough Musical Union "Prize Essays," 1888. Middlesbrough: Hood & Co.*

THE Middlesbrough Musical Union, which consists of a vocal and an instrumental section, seems to be a very active body. Not content with practising music and giving concerts, it has established an evening class in the theory of music, and offered prizes for essays. The first subject proposed was "Musical Societies, their Object, Management, and Influence." The three essays for which prizes were awarded are now in print, and do their authors (Mr. C. Hood, Miss E. Gledhill, and Mr. A. M. Warner) much credit. We cannot criticise them in detail, as that would necessitate our writing a fourth essay, for which neither time nor space is available. But we may say that along with some questionable history, visionary ideas, and immature, amateurish notions, they contain much matter deserving consideration.

*Trio for the pianoforte, violin, and violoncello. By JOHN FRANCIS BARNETT. (Edition No. 9299; net, 5s.) London: Augener & Co.*

MR. BARNETT's art is directed rather to the pleasing than to the profound, and proceeds rather from Mendelssohn than from Beethoven or Brahms. He has a fluent style, throughout melodious, and with a strong tendency to brilliancy as far as the piano is concerned. Mendelssohn was, no doubt, the master whose works

exercised the greatest influence on Mr. Barnett, next to Mendelssohn, we suspect, Spohr and Weber—at least, the trio under discussion seems to warrant this assumption. The first movement, *Allegro assai* (C minor, C), is distinguished by the amplitude of its *cantilena*, and the florid and almost restless nature of the piano part. In the following *Andante con moto* (A flat major, C) the love-laden first subject alternates, and finally coalesces, with a playful second one. A daintily tripping Scherzo, *Allegro vivace* (C minor, ♯), forms the third movement. And the work is brought to a close by an extended *Allegro molto* (C minor, C) full of fire and vivacity.

*Twelve Rondinos for pianoforte. Arranged, partly composed, and fingered, by CORNELIUS GURLITT. London: Augener & Co.*

HERE is a further instalment of the twelve Rondinos "leading from Clementi's first Sonatina in C major up to the difficulty of Beethoven's Sonatina, Op. 49, No. 2, in C major." The present four—respectively derived from J. Haydn, C. Czerny, J. Schmitt, and Xaver Scharwenka—are, like their predecessors, very easy, pretty, and instructive.

*Minuet and Gavotte for the violin. With pianoforte accompaniment by LOUIS NICOLE. London: Augener & Co.*

MR. NICOLE's two pieces, which make no heavy demands on the executive skill of the performers (the violin part keeps within the compass of the first position), are lively and pleasing compositions of a freshly melodious character.

## Concerts.

By J. B. K.

### CRYSTAL PALACE SATURDAY CONCERTS.

MR. E. PROUT's new overture (in E) to Sir Walter Scott's *Rokeby* commends itself by clearness of design and clever musicianship. Raff's highly imaginative and ingenious tone-picture *Leonore* Symphony, No. 5 in E, Op. 177, with its bright and animated initial allegro, its charmingly melodious, dreamy and sensuous Love-poem, its characteristic and, indeed like the whole work, splendidly scored march, and its weird and fantastic Death ride and final Hymn, finely played by the band under Herr August Manns' baton, produced its usual effect. Saint-Saens' fanciful and brilliantly-coloured Poème Symphonique "Phaëton," Op. 39, forms a valuable addition to the repertoire of these concerts; but should, owing to its affinity with Raff's "Death ride," have been brought out on another occasion. By-the-by, Raff's "Death ride" has been stigmatised by a contemporary as a prostitution of the "divine art." If musical illustration of the awful be aesthetically inadmissible even in connection with a beautiful poem, what about (to quote an indisputable classical masterpiece) Weber's Wolf's Glen music? Herr Stavenhagen, one of the very foremost of our young pianists and a favourite pupil of Franz Liszt, gave both technically and intellectually a truly remarkable performance of his great teacher's second concerto in A, indeed, so remarkable as possibly to modify the opinion of those who have hitherto remained impervious to the intensely passionate and powerful utterances of this strangely fascinating work. For once the "encore" piece, a Pagani-Liszt study marvellously played by the pianist, outshone in interest his original soli, a few delicate trifles by Chopin, unsuited to the huge concert room and to the importance of the occasion. The piano used was a Bechstein of rare power and beauty of tone. Miss Elsa, a débutante at these concerts, exhibited a fresh, if not very voluminous and as yet occasionally somewhat too piercing soprano, purity of intonation and careful training,

exemplified especially by some excellent shakes in Rossini's "Una voce" (in which some tasteless innovations should be reconsidered), and in her teacher, Dr. Louis Engel's song "Darling mine." Berlioz's *Fantaisie* was performed (Mrs. Hutchinson and M.M. E. Lloyd, Brereton, and Hilton, vocal soloists), and Joseph Joachim played his Hungarian concerto, last heard in 1878, being accessible to few violinists on account of its exceptional difficulties. The first part of the 20th concert may be termed a homage to native art, since it contained three orchestral works and one song by British composers. Sterndale Bennett's distinctly Melusianus "Naiades" overture with a singular coincidence in its second subject with a prominent "Lohegrin" motif, came first in order. The "andante espressivo" from T. Wingham's serenade in E flat which followed—a piece full of originality and charm, both in its striking themes and orchestral treatment—caused regret that only this fragment was heard. On the other hand, J. C. Ames' pianoforte concerto in C minor, Op. 8 (first time), is, with the exception of the spirited and promising introduction and of a page here and there, written in a somewhat commonplace, ad captandum style, with an almost comical plagiarism from Schumann's concerto in the Finale, the weakest section of the work, and the orchestration, though cleverly varied, is occasionally coarse, crude, and noisy. Herr Oscar Beringer manifested excellent technique (on an indifferent "Broadwood") in the performance of the work which on the executant's intellectuality makes little demand. The English song referred to was Arthur Sullivan's "Mary Morison," given by Miss MacIntyre, who had a better opportunity for the display of her excellent vocal gifts and style (barring an imperfect shake) in a *merceau* from Boito's overrated *Meiselsfeld*, and in a song by Gounod. Schubert's symphonic masterpiece in C occupied the second part of the concert.

The last concert, Herr August Manns' well-earned "benefit," presented a scheme of unusual interest, for, in addition to the appearance of one of the most popular vocalists, Madame Noricka, who imparts rare charm to everything she sings, and who especially distinguished herself by a brilliant execution of the difficult Polonaise from Ambrose Thomas's *Mignon*, and to the *recluse* of the Viennese contralto, Fraulein Tremelli, with a voice as rich in quality as ever, it included in the instrumental portion two of the most remarkable overtures in existence: Mendelssohn's *Midsummer Night's Dream*, and Wagner's *Tannhäuser*; a rendering of Liszt's melodious and fanciful first concerto in E flat by Stavenhagen, equal in transcendent merit to the above-mentioned of the companion work in A—higher praise it is impossible to give; and last, but not least, the first performance of a new symphony in C minor, by Frederic Cliffe—a work of conspicuous originality, nervous force, intensity, wealth and freshness of ideas, rhythmic and polyphonic charm, and a boldness and certainty in handling a full orchestra, which renders this symphony in this sense one of the most remarkable Op. 1 ever written. Two objections which present themselves on a first hearing might deserve consideration, viz., a somewhat too protracted preparation for the stirring climax of the beautiful slow movement, "Ballade," and the somewhat commonplace character of the close of the Finale, as compared to the elevated tone of the entire work. Executed with admirable spirit, it obtained a great artistic and enthusiastic popular success, and should be brought forward in London proper at the earliest possible opportunity.

#### PHILHARMONIC SOCIETY.

AT the second concert of the current season, an extraordinary success was gained by Madame Backer-Gröndahl, who in the performance of E. Grieg's pianoforte concerto in A minor, exhibited those qualities: poetic perceptiveness, lightness of touch, airy grace and impulsive energy combined with an irreproachable technique, as the essential requisites for an adequate interpretation of that charming work, which, whilst embodying the composer's fascinating characteristics, sufficiently demonstrates his capabilities as a writer of bigger things even in his early days. The orchestral accompaniments were delightfully played under Grieg's inspiring conductorship. No less than four enthusiastic recalls of the pianist (who should be heard again in other music) and himself were the result. Dr. C. Villiers Stanford's new

violin suite in D, Op. 32, recently brought out in Berlin, is a nobly conceived and, as a matter of course, eminently scholarly work, and possesses, with a few reminiscences, many points of considerable interest, such as p.e. a figure for the kettledrum accompanying the "Tambourin" throughout, but a serious defect lies in the abnormally high and least effective position given almost throughout to the solo part, an agglomeration of transcendent difficulties, which even Joseph Joachim's *maestria* and friendly efforts on behalf of the composer's music failed to render particularly attractive. Schubert's unfinished symphony in B minor received a smooth rendering under Mr. Frederic H. Cowen's baton, resumed after his recent professional visit to the Melbourne Exhibition, but the andante was certainly not taken "con moto" and the execution of Mendelssohn's *Midsummer Night's Dream*, overture left much to be desired apart from some exaggerated ritardandos. Mlle. Antoinette Trebelli excelled in the florid portion of Mozart's "Non mi dir," but "Sombres Forêts" was marred by some "ornaments" introduced into Rossini's exquisite inspiration, one of his finest. The foremost Norwegian was succeeded by the first Russian composer, Peter Tschaiowsky. The directors of this ancient institution have from staunch Conservatives obviously turned Communists, and, in respect of art matters, so much the better. Both the pianoforte concerto in B flat minor, No. 1, Op. 23, and an orchestral suite in D, Op. 43 (1st time) unfolded an absolutely astounding wealth of beautiful ideas. Where other men would use one subject, Tschaiowsky lavishes half a dozen, most of them remarkably original, all highly attractive, the *sonjourn* of triviality attaching to a few being altogether nullified by piquant rhythm or harmony, and an orchestration which for novelty, variety, and charm of instrumental effects defies description. The quaint freak of fancy, "Marche Miniature" for high strings and word-wind, triangle and bells, worthy of H. Berlioz at his best, in the suite had to be repeated. The only flaw noticeable after one hearing consists in a preponderance of interest in the fine introduction to the comparatively less important fugue in the same work. A large measure of the brilliant success achieved by the concerto belongs undoubtedly to the youthful pianist Sapelnikoff, pupil of Frau Sophie Menter, who by a splendid touch (on a by-no-means first-rate "Erard") mechanism and taste of phrasing fully justified, as far as this performance is concerned, his fame as "one of the very greatest pianists of the modern school." It is certainly not for lack of fine works, if pianists are at a loss what to play. The eminent composer again "shone," as last year, as a first-rate conductor. Mr. Frederic H. Cowen directed the rest of the performance, which included Mozart's symphony in E flat, and Wallace's effective *Lurline* overture. The sympathetic Miss Marguerite Hall and Mr. W. H. Brereton were the vocalists.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE Norwegian pianist-composer, Edvard Grieg, and the violin virtuoso, Josef Joachim, fully referred to last month, were again the chief attractions at these concerts, drawing crowded houses to the close of the thirty-first season. The first named added, besides some delightful songs characteristically rendered by his accomplished spouse, two more instrumental pieces to M.M. Chappell's repertoire, viz.: his "Lyrische Stuckchen" Book III. Op. 43, which although very dainty and elegant (most charmingly played by the composer) are, because less characteristic of himself, somewhat inferior to his previous most exquisite works of this kind, and his magnificent Sonata for Pianoforte and Violin, No. 3, in C minor, Op. 45.—Violin: Fraa Néruda (Lady Halle)—already commented upon on the occasion of its super-excellent performance at the composer's own concert in conjunction with Johannes Wolff. To expect of Grieg (as has been done) that he should also play other composers' music is absurd, since he does not "tour" as a pianoforte virtuoso, but happily visits us as an almost inimitable exponent of his own works. The above-mentioned distinguished lady violinist once more introduced A. Dvůřák's string quartet in E flat, Op. 51, probably from personal feeling for the composer, her countryman, for this work, which with its singular plagiarism from Beethoven's F minor quartet in the first movement does not improve on closer acquaintance. On the other hand Schubert's too seldom heard fragment of a string quartet "Allegro Assai in C minor" was

most welcome. That this splendid movement (comp. 1820), less Schubertian and more Beethovenian in character than perhaps any of the composer's instrumental works, remained a fragment is as much to be regretted as the fragmentary state of his "Unfinished Symphony" in a minor. On all other occasions the "lead" was taken by Josef Joachim, who went, as usual through a familiar stock of classical concerted and solo pieces in his unsurpassed style, special mention being, however, due, to a fine performance of Beethoven's colossal string quartet in B flat, Op. 130, containing as finale the master's last, and at the same time, one of his most original, humorous, and fascinating compositions. Of how few composers can this be said: "Ladies, have their 'rights' in the selection of MM. Chappell's pianists! They were (besides Edvard Grieg): Mesdames Agnes Zimmermann, De Pachmann, Fanny Davies, Janotha, and Frickenhaus. Some of our eminent foreign visitors: Madame Backer-Grondahl, MM. Stavenhagen, Benno Schlienger, &c., might with advantage have been added to the list. The vocal department was, in addition to Madame Grieg, confided to Mesdames Fillinger, Liza Lehmann, Marguerite Hall, Janson, Florence Hoskins, MM. Hirwen Jones, Max Heinrich, and Santley. The accompanists were Miss Maude V. White, MM. E. Grieg (of his own songs), Frantzen, Sidney Naylor, and Ernest Ford.

The Directors might, *inter alia*, direct their attention to a string quartet by Beethoven, probably never heard in this country, and recently brought out by the celebrated Rappoldi Quartet at Leipzig, to wit: the composer's own arrangement of his Piano-forte Sonata in E, Op. 14, No. 1, which would undoubtedly draw every lover of Beethoven's genius—notably pianists—to the "Monday Pops" next season, when it is to be hoped, that the "encore" mania will be put a stop to, since recalls have absolutely ceased to be a test of merit, but are in nearly every case a demand for a "bonne bouche" in addition to the fare set down in the programme.

After the last concert, a fine Stradivarius violin (costing about £1,200), subscribed for by some of Joseph Joachim's numerous admirers, was formally presented to the great virtuoso by Sir Frederick Leighton in an adjoining room.

#### THE WIND INSTRUMENTS CHAMBER MUSIC SOCIETY.

This Society (re-organised)—with the well known names of MM. Vivian, Flute; Walsch, Oboe; G. A. Clinton, Clarinet; Borsdorf, Horn; Ths. Milton, Bassoon; as principal executants—gave at the Royal Academy of Music two out of three concerts announced for the present season. The programmes included Beethoven's so-called "Batti Batti" Quintet in E flat for piano-forte and wind, Op. 16, and its still finer prototype in the same key by Mozart, C. Reinecke's Sonata, "Undine," for piano-forte and flute, which, although this prolific composer's 167th work, ranks, excepting a somewhat too tangible "Kreisleier" reminiscence in the slow movement, above the level of many of his earlier works, and is most effectively laid out for both instruments. C. Saint-Saens' "Caprice" on Danish and Russian airs, Op. 79, on the other hand, is properly a set of variations of the showy, insipid style of our forefathers—in this sense *correctly styled* a "Caprice" of this foremost representative of modern French music. R. Schumann's "Drei Romanzen" Op. 94, originally introduced in London by Josef Joachim for violin, were afforded the rare opportunity of a hearing in their original form: on the Oboe with Piano-forte accompaniment. Beethoven was further represented by his early and not very striking Sonata in F, Op. 17, for Piano-forte, and the beautiful but unruly Horn, and Onslow's Quintet, Op. 81, for wind gave cause for surprise, that this clever composer, the pet of amateurs some forty years ago, has completely fallen out of notice even in his own country, where immeasurably inferior stuff is written and played by the ton.

The pianist, M. Eugène Dubucq, failed to realise Mozartian grace in the above-named Quintet, but was satisfactory in the brilliant style of the more modern pieces given. A wearisome song "Annette" by Charles H. Lloyd, and a trivial ditty by Kalliwoda could not be made interesting by a clarinet and horn obbligato respectively, nor Herr Max Heinrich's expressive singing of both. The vocalist took his "revanche" with an equally excellent rendering of two Lieder by Brahms. Madame

Schlüter sang Haydn's beautiful "Spirit Song" and a milk-and-water song by P. F. Schneider, with clarinet—extremes meet. Some vocal pieces by Spohr, likewise with clarinet accompaniment, successfully revived at Vienna, deserve this Society's notice. It is to be hoped that this interesting class of concerts—a permanent institution in Vienna and Paris—will also become a "fixture" more especially in London, where, contrary to Continental custom (if we except the extensive belabouring of the unlucky flute in Italy), wind instruments are largely cultivated by amateurs.

#### NOVELLO'S ORATORIO CONCERTS.

It seems ungracious to speak unfavourably of the first important work of American origin brought out at a first-class concert in London, more especially considering the admirably progressive tendencies manifested by America, in many respects ahead of this country in musical no less than in commercial and technical matters. Take, by way of example, the remarkable array of highly accomplished Transatlantic lady-vocalists, who frequently constitute the chief charm of our operatic and "operette" stage and concert platform. But expectations raised by those premises with regard to Mr. Dudley Buck's *Light of Asia*, were doomed to disappointment. True, the composer proves himself an excellent musician, as far as earnest studies under such eminent teachers as Moscheles, Rietz, Hauptmann, Johann Schneider, &c., and diligent writing of serious works from sonatas to overtures and cantatas can make one, but *The Light of Asia* is flimsy in melody and without rhythmical or harmonic interest, the almost "naïve" shallowness of some of the choruses, accompanied by persistent thumps on the kettledrums at each beat, recalling irresistibly the kind of tunes "en vogue" with the Salvation Army. It is to be hoped that the composer of *The Light of Asia* is not to be accepted as a representative shining "Light of America," or that striving country would have to get over a good deal of ground before coming "up to date" in musical composition. It seemed a pity that those splendid forces, choral and orchestral, with those excellent vocal soloists: Madame Nordica, whose mezzo-soprano diapason is scarcely equalled, certainly not surpassed by any other to be heard in London, the superb tenor, Edward Lloyd, and the rapidly rising basso, Andrew Black, who all did their best under Dr. A. C. Mackenzie's careful guidance, were not used for the introduction of some more worthy novelty, that might be suggested, without difficulty. Mr. Buck's cantata is, however, admirably suited to the numerous suburban and provincial societies, where simple tunelessness and exemption from structural intricacies is a distinct desideratum.

The "Novello" Season was closed in a worthy manner with Handel's monumental work, *Saul*, curtailed, of course, as usual, from its original proportions, since the eighty or ninety numbers constituting Handel's score would now-a-days be found too big a dose even for the largest digestive capacities—the British musical stomach. The principal vocal soli were given by Mesdames Anna Williams and Patey, and MM. Henry Piercy and Watkin Mills, and Dr. A. C. Mackenzie of course conducted.

#### ROYAL CHORAL SOCIETY.

THE "Royal Choral Society," under the direction of Mr. John Darnby, displayed, by the production of two large new works in close succession at the Royal Albert Hall, an amount of enterprise, which, considering the enormous surplus of labour and expense entailed by the task, entitles this great institution to the highest praise. Unfortunately Mancinelli's sacred cantata, "Isaiah" (written for the Norwich Festival of 1887), a mixture of weak modern French music and diluted Wagner with very little of the sacred element in its component parts, obtained, in spite of the efforts of those excellent solo vocalists, Mesdames Nordica, Lena Little, and MM. Barton McGuckin, Alec Marsh, and Lucas Williams, and everybody else concerned, only a "succès d'estime." On the other hand, it is a long time since a work equal in interest to Peter Benoit's Cantata *Lucifer* has been brought out by the "Royal Choral Society." It may be stated first with regard to the composer, that Grieg and Dvůřák are cosmopolitan in their tendencies as

compared to the Flemish Peter Benoit, who would not write his name "Pierre" for the world, who has never composed even the smallest song to any but Flemish words, and who allows nothing but Flemish to appear in his programmes and concert bills. Owing to the composer's extreme views in this matter, very little from his important scores has hitherto travelled outside his native country. The work in question is characterised by considerable originality, breadth of form, intensity, and indeed at times, truly overpowering dramatic force in the choral writing, which constitutes the chief substance of the score, and likewise by melodiousness of unusual charm, when called for by the scope and plan, notably in the second part of the work. Unfortunately, the Hymn of Praise, which concludes the third and last part of the cantata, is somewhat tame, conventional, and unduly spun out, but, nevertheless, the "première" proved, on the whole, a decided success, to which an excellent all-round performance largely contributed. Indeed, with regard to the vocal soloists, such a baritone and bass voice, combined with such dramatic emphasis and refined style of singing as displayed by those Belgian artists, Mr. Blauwaert, the interpreter of Peter Benoit's music, "par excellence," and Mr. H. Fontaine, respectively, are somewhat uncommon in our concert rooms. Mr. Constantin de Bom, another Belgian, "vice" the suddenly indisposed Mr. Robert Hensler, used his small but very agreeable tenor in a most pleasing manner, and Mrs. Patey did (apart from an unpleasant forcing of the lower notes) excellent service; whilst Mrs. Lemmens-Sherrington, soprano, returned, for this occasion, to the scene of numerous former triumphs with a voice showing (excepting an occasional shrillness in forte singing) but little decay, and with her powers of expression as perfect as ever. It is to be hoped that the favourable reception given to *Lucifer* may induce the bringing forward of another important work from the same quarter, Tinel's *Saint François*, recently no less than four times repeated at Brussels.

Mancinelli's *Isaiah* was preceded by the conductor, Mr. John Barnby's Psalm, "The Lord is a King," composed for the Leeds Festival in 1883, which, although somewhat mixed in style, exhibits the experienced musician to great advantage in the scholarly and effective writing both in the vocal and orchestral section of the work.

#### BERNHARD STAVENHAGEN'S PIANOFORTE RECITAL.

THE young Thuringian pianist, Bernhard Stavenhagen, favourite pupil of Franz Liszt, whose recent success in the Austrian "Kaiserkunst," rose "crescendo" from a half-empty salle to crowded audiences, seems to have met with proportionate favour amongst us, judging from the adjournment of his second Recital from Princes' to the more capacious St. James's Hall. And, indeed, even those who do not care for Liszt's music, must have been struck by the truly amazing virtuosity displayed in the performance of the tremendous (so-called) sonata in E minor, Paganini Studies, a MS. Hungarian Rhapsody, No. 13, which turned out to be a slightly modified version of the familiar No. 12, likewise given, and of some other show pieces from his master's prolific pen. The pianist's exquisite touch, mastery of tone-colour, brilliancy of execution and taste, were likewise exhibited in a vastly different "genre," Haydn's Variations in E minor, and Schumann's "Papillons" (by the way a wonderful Opus 2, the perfect Schumann every inch), but his emotional powers are obviously limited. He stupifies and charms, but fails to touch the heart of the listener. This was felt in his rendering of Chopin (the Polonaise Fantaisie, Op. 61, being wrongly marked "first time"), and still more so of Beethoven's Sonatas in C sharp minor, Op. 27, E minor, Op. 90, and A flat, Op. 110, where the Liszt-bravura style is misapplied. From this point of view Bernhard Stavenhagen can, however admirable in many respects, scarcely be looked upon, as has been done, as the legitimate successor of Anton Rubinstein.

#### FREDERIC LAMOND'S TWO PIANOFORTE RECITALS.

FOLLOWING closely upon the sensational pianist Bernhard Stavenhagen, Frederic Lamond, another pupil of Liszt (and

Hans von Bulow) had rival impressions to contend against at his two Recitals at St. James's Hall. Anyhow the young Scotchman proved himself worthy of the reputation gained on the Continent since the display of his great abilities at Princes' Hall, considerably underrated by the London press three seasons ago. He has a beautiful rich tone, faultless technique (from the wrist, not from the arm), and if occasionally lacking in delicacy and *finesse*, his physical exertions never result in overbearing percussion, he never makes *fff* out of *f*, and abstains from excessive speed for virtuosity's sake, like the above-named very remarkable Liszt player *par excellence*. Hence Lamond's reading of Beethoven is more within the composer's spirit than Stavenhagen's. Among Lamond's best efforts (on a fine "Bechstein") were a masterly rendering of Bach-Tausig's Toccata and Fugue (veritable godsend these Tausig and Liszt-Bach arrangements to those who prefer the light and shade of the piano to the tone quality of the organ, apart from the rare chance of hearing those mighty works in their original form) and of Brahms' magnificent Rhapsody (Op. 79, No. 2). On the other hand, Schubert's "Wanderer" Fantasia, Op. 15 (the only pianoforte piece of his own which the composer professed to be unable to play) seems *démolée* without Liszt's brilliant orchestration, unless indeed, played, as Benno Schönberger played it a few seasons ago. The concert-giver also produced, besides some solo trifles, a Pianoforte Trio (Op. 2) and a MS. Violoncello Sonata (violin, Herr Ludwig Straus, violoncello, Signor Piatii), which demonstrate a praiseworthy artistic purpose, as the writing of such works needs must, and a correct knowledge of the capabilities of the three instruments concerned, but their subject matter, with the exception of a characteristic scherzo and a bright melody in the Finale of the first-named work, is too uninteresting to gain sufficient attraction, even from the clever and elaborate treatment (after the manner of Brahms—*lungissimo intervallo*) bestowed upon it. Their "first" is likely to be also their "last performance in London."

#### MR. HARVEY LÖHR'S CHAMBER CONCERT.

MR. HARVEY LÖHR introduced a number of new and unfamiliar works at his eighth annual concert, at Princes' Hall, which means research, justice to contemporary art, increased knowledge of the musical public, extra rehearsal, and consequent self-denial on the part of the concert-giver, whereas a performance, say, of a trio by Mendelssohn, saves trouble, and proves a far surer "draw" than one by Eduard Schütt.

The works selected were; a string quartet in E, Op. 80, by A. Dvůřák (first performance in England) which, although not one of his best chamber compositions, at least stands on a par with his companion work in E flat, Op. 51, affected by Frau Néruda at the Monday "Pops." Mr. Löhr's own pianoforte Quartet in E minor, Op. 15, testifies to earnest purpose, and is melodious if not very individual in character. It certainly does not err on the score of undue complexity. Greatly superior to either is Eduard Schütt's Pianoforte Trio in C minor, Op. 27, a work full of striking ideas developed in a most effective manner. A pity that the total impression is somewhat weakened by a less satisfactory Finale, that stumbling-block of modern writers. The same composer's "5 Clavierstücke," Op. 8, and "Scènes de Bal," Op. 17, might here be recommended to pianists in search of new and attractive music. The *hémicorde* gave as his solo, besides a few graceful trifles from his own pen, the strangely neglected "Silhouettes," Op. 8, by A. Dvůřák, one of his most original and spontaneous works, but which for its adequate rendering requires likewise in the executant the Slav composer's southern temperament. The strings were in the hands of MM. Szepepanowski (we trust we have omitted no consonant at the beginning of the first syllable), S. D. Grimson, violins; W. Richardson, viola; and W. E. Whitehouse, violoncello.

#### MR. AND MRS. HENSCHEL'S VOCAL RECITALS.

THE programme of Mr. and Mrs. Henschel's second and last Recital at Princes' Hall deserves special notice, as it consisted exclusively of Mr. Henschel's vocal compositions, which must have proved a revelation to most persons present, for it would be difficult to exaggerate the poetic charm, truth and warmth of



expression, the wealth of melodic beauty and of striking modulations growing out of the respective poems and of the musical context, which characterise the pieces brought to a first hearing at this concert. Being, moreover, exceedingly varied in character, monotony was out of the question. But these works essentially require such artistic rendering as they received on the present occasion, such ensemble singing, in particular, being a thing to dwell upon in fond remembrance. The vocalists concerned were Meslames Henschel, Lena Little, Marguerite Hall, M.M. Shakespeare, Max Heinrich, and Henschel.

#### MAX HEINRICH'S VOCAL RECITALS.

It was good news for the genuine lovers of high-class vocal music, that that now generally and favourably known baritone, Max Heinrich, Professor of the Royal Academy, felt sufficiently encouraged by the artistic success of his recently-given three vocal recitals, to offer a further relief to the plethora of inane drawing-room clatrap, by a fresh series of three similar entertainments at Steiway Hall. For Herr Heinrich never panders to the vulgar taste, and whereas most noted singers confine themselves to half a dozen familiar *Lieder* by Schubert, Schumann, &c., the compass of Herr Heinrich's repertoire is in itself remarkable, especially so, since he sings and accompanies all his, even the most difficult songs, without book. And although exception might be taken to that last-named veritable "tour de force" in respect of dramatic effect, Herr Heinrich may well ask in reply, how many even among our most accredited accompanists are there, so completely in sympathy both with poet and composer, to give due expression to their important share in the German *Lied*? During the series under notice, Herr Heinrich (who should guard against occasional excessive speed) "limited himself" to about two dozen airs and songs by Mozart, Schubert, Schumann, Schlesinger, &c., leaving a large space of the programmes to Miss Lena Little, who, if somewhat below her usual standard in her selection for the first concert, made more than amends for this on the second evening, by a delivery of Schumann's *Lieder-Cycle* "Frauenliebe und Leben," which realised that wonderful picture of true womanhood, in its most striking and touching phases from the first love to the husband's grave, with a combination of thought, poetic expression, charm of voice, clear and dramatic enunciation of the beautiful German text, not easily to be forgotten.

The vocalists gave, moreover, tasteful and expressive renderings of some duets by Dvřák, Henschel, Goring Thomas, and of Schubert's purely declamatory setting of the Cathedral scene from Goethe's *Faust*; the choral singing of the "Dies irae," with harmonium accompaniment in an adjoining room, although not ineffective, being too insignificant to realise the poet and composer's intentions.

That excellent musician Herr J. H. Bonawitz would have added considerably to the interest of his performance by drawing upon his vast musical research—of which his historic recitals on the organ, harpsichord and piano furnished distinguished proof some time ago—instead of once more treating us to a selection from Beethoven, Chopin, and Schumann's most hackneyed compositions, of which, notwithstanding our unbounded admiration for those great works, we have, unless performed by artists of phenomenal interest, in all conscience had enough and to spare.

#### THE BOROUGH OF HACKNEY CHORAL ASSOCIATION

GAVE a performance of Brahms' *Deutsches Requiem* at the Shoreditch Town Hall. The work, which has—like Handel's Funeral Anthem for Queen Caroline—been written to verses selected from the Scriptures, has been described as having received the "God's Kiss of Immortality" and Brahms' masterpiece. As a matter of fact, this composer shines most brilliantly in his orchestral and chamber music, and the *Requiem*—with the exception of the truly grand choruses, worthy of any master: "Behold all Flesh," "For the Trumpet shall sound," and "Worthy art Thou"—is more or less the outcome of reflection and consummate workmanship. It is, moreover, in its choral writing one of the most difficult sacred works in existence. Hence, small wonder that choral societies

"fight shy" of it. The greater the credit to Mr. Ebenezer Prout, the energetic conductor of the Society, for having, after a pause of many years, brought it once more before the London public. That all was done that zeal could do with restricted means at command, it is needless to mention.

Charming melodious flow, on the other hand, characterises the copious and too rarely heard excerpts from Franz Schubert's music to the drama *Rosamunde* (comp. 1823), which occupied the second part of this interesting concert, who was as badly served with his text as Weber with the libretto to his opera *Euryanthe* by the same authoress, Wilhelmine Chery. The important orchestral section was (barring an excess of zeal of the "Brass," over loud also in the *Requiem*) played in excellent style, and the chorus sang out with a brightness and power of expression scarcely to be guessed at from the performance of its less genial share in the *Dead Mass*, in which Mr. W. G. Foring-ton delivered the ungrateful baritone solo in a satisfactory manner; whilst Madame Eleanor Farnol, considerably overweighted in Brahms' work, gave a tasteful rendering of Rosamunde's tuneful *Romance*.

#### MISCELLANEOUS CONCERTS.

*Saint Dorothea*, a dramatic oratorio, by Henry T. Wood, was brought out under the composer's baton at the Grosvenor Hall. The work contains many charming "morceaux," distinguished by genuine melodious flow, excellent characterisation and dramatic expression, the whole bearing the *cachet* of sound musical skill. The chief defect of the score lies in the inordinate spinning out of some of the numbers; shortened by half an hour the result would be considerably improved. This clever composition should be heard again with a complete orchestra instead of strings, harp, and harmonium. Well-merited applause was won by Miss Hannah Jones, contralto, M.M. Owen Roberts and Henry Heyes, tenor and bass respectively; Miss Kate Johnstone, who appears to be gifted with considerable intelligence and a correct ear, being unfortunately handicapped by a part much too high for her sympathetic mezzo-soprano.

Miss Marian Bateman and Miss Esther Mowbray gave a recital of duets for one and two pianofortes at Steiway Hall, following in the wake of the Brothers Willi and Louis Thero, who have made a name for themselves by their perfect pianoforte duet playing in Vienna. Considering the vast store of delightful music of this class practically unknown here, the efforts of the concert-givers in that direction deserve hearty encouragement. Playing from memory—that objectionable modern craze which more than anything impedes the extension of the repertoire of the modern soloist—not being required for the pianoforte duet, unusual variety and interest in the programmes are easily attainable. Thus no less than ten old and modern composers (including the culpably neglected Theodor Kirschner) were represented at the concert under notice, the "piece de résistance" being Schubert's magnificent *Fantasia in F minor*, Op. 103 (which by the way should be recommended to orchestral conductors in Josef Joachim's full-band arrangement). The performance was marked by clear technique, good ensemble (barring a regrettable slip at the end of the *Fantasia*), intelligence, and well-marked contrasts of light and shade, but more intensity of expression would have been desirable. That always interesting artist, Herr Max Heinrich, added further to the zest of this enjoyable entertainment by his exquisite rendering of some vocal gems by Schubert, Schumann, and Jensen. Two magnificent "Steinways" were used.

#### Musical Notes.

THE dwindling troops of the Paris Opéra have been reinforced by the enlistment of Mlle. Litvinne, whose first appearance as Valentine in *Les Huguenots* has given general satisfaction. The return to Paris of Ambroise Thomas has infused new life into the rehearsals of his ballet, *La Tempête*. A prologue has been added to the

original design. The *Ménestrel* describes it as follows:—"In the midst of clouds, ascends towards heaven the expiring soul of the mother of Miranda, and the soul laments that it has to leave, without protection, in a world of sorrows this young ignorant creature, a victim predestined to all the black plots that are laid around her: 'Miranda! Miranda! my daughter!' cries the soul in its distress. And the choir of angels answers: 'Rest in the peace of the Lord; we shall keep watch over her, we shall be there to protect her.'"

AFTER complimenting the artists at one of the rehearsals of his opera *Esclarmonde* (at the Paris Opéra-Comique), Massenet turned to the conductor and said: "loud enough, we may be sure, to be heard by all." "When one hears music performed with such perfection, one regrets not to have done better."

SONZOGNO'S season of Italian opera in Paris (Gaité) will extend from April 20 to June 20. The forces consist of sixty-five instrumentalists, seventy chorus singers, thirty-two dancers, and a galaxy of solo singers, of whom the following may be specially mentioned:—Elvira Brambilla, Emma Calvé, Carolina de Cepeda, Virginia Ferni-Germano, Maria Paolicchi-Mugnone, Elena Hastreiter, Elvira Repetto-Trisolini, and Marcella Sembrich (sopranos, mezzo-sopranos, and contraltos); Antonio Aramburo, Lodovico Fagotti, Francesco Marconi, A. Talazac, and, perhaps, also Gayerre (tenors); Antonio Cotogni, Giuseppe Kaschmann, and Paul Lhéris (baritones); Federico Casali, Camillo Fiegna, Eugenio Grossi, E. Lorrain, F. Navarini, and Roberto Villani (basses). Leopoldo Mugnone is the conductor.

MME. MATERNA has enchanted the Brussellers by her grand rendering of the rôle of Brunnhild in the *Valkyrie*. "*Elle a été admirable. Elle en a le style, l'accent, la vie. Elle lance formidablement les notes, par-dessus tout, avec une sûreté et une desinvolture déconcertante. Les poumons énormes, sa respiration étonnante, sa carrure large, tout cela fait d'elle la Valkyrie qu'avait assurément rêvée le maître.*"

THE BRUSSELS ASSOCIATION DES ARTISTES-MUSICIENS devoted its fourth concert entirely to Peter Benoit, the Flemish composer *par excellence*. The works which chiefly called forth applause were the characteristic music to the drama *Charlotte Corday*, and a concerto for piano and orchestra.

M. GEVAERT knows how to make interesting programmes. At the second Conservatoire concert he brought forward three symphonies by Haydn, Mozart, and Beethoven; at the third, Mendelssohn's Italian Symphony, Berlioz's *Harold en Italie*, and Wagner's *Siegfried-Idyll* and *Tannhäuser* Overture.

M. HUYMANS, a singer of talent, who has for some years cultivated the wide domain of historical concerts, gave lately one, the programme of which consisted of compositions by Scandinavian and Slavonic musicians—Grieg, Borodine, Rimski-Korsakoff, &c.

THE first performance of Emil Naumann's opera *Loreley* (the words of which are by Otto Roquette) took place at the Berlin Court Opera-house on the 9th of April. *La mise en scène* seems to be the best part of the work. As to dramatic qualities, it leaves much to be desired. The music, although always respectable, is on the whole commonplace, rising only now and then to a higher level.

OF Berlin concerts, we will select the following ones for our record:—The eighth symphony concert of the Royal Orchestra under Kahl's direction, at which a new symphony by Rudorff was performed; a concert by the Russian pianist, Varette Stepanoff; two concerts by Max Pauer; a second concert by the brilliant Marcella

Sembrich; a popular Philharmonic concert on April 3, at which an orchestral suite entitled "Heidelberger Suite," by E. Pirani, and a suite in B minor for violin and orchestra by E. Sauret, were heard; and a *matinée* of the Kottzolt'sche Gesangsverein, in celebration of its fortieth anniversary, which brought, among other things, choral songs by Haydn, Mendelssohn, Schumann, Taubert, Hauptmann, Volkmann, Vierling, and Kottzolt.

*Der Fall Jerusalem*, an oratorio by Martin Blumner, was again performed by Brandt's Choral Society (Magdeburg) at its third concert, and made an excellent impression; especially the great choral movements were very effective.

THE four Wagner cycles, for which St. Petersburg had to thank Angelo Neumann and his *Opéra-Royal*, were ended on the 2nd of April. The best proof of the success lies in the fact that the last cycle attracted the largest audience. At the end of the final evening the artists were repeatedly called, presents were given to all of them, and to Neumann a silver laurel-wreath. From St. Petersburg the *troupe* proceeded to Moscow, where a performance of the *Ring des Nibelung* was concluded on the 10th of April.

FRANZ LACHNER celebrated on the 2nd of April his eighty-sixth birthday.

MUNICH is to have a new theatre, which, moreover, is to be a model theatre. Kitzinger, of Augsburg, will be the architect, and the tenor, Franz Joseph Brakl, the manager.

HEINRICH VOGEL, the famous tenor of the Munich Court Opera-house, has been engaged for further ten years (1890-1900) at the by no means despicable salary of 32,000 marks (= £1,600).

MME. MATHILDE MALLINGER, the admired *prima donna*, has settled in Berlin as a teacher of singing.

SIR ARTHUR SULLIVAN'S *Mikado* was performed at the Friedrich-Wilhelmstädtische Theater (Berlin) for the 100th time on the 16th of March.

OPERAS lately performed for the first time: at Elberfeld, on April 2, *Die letzten Tage von Thul*, a four-act romantic opera, by Georg Rauchenecker (without originality); at Würzburg, on April 5, *Eulenspiegel*, a two-act comic opera, by Cyrill Kistler (a *fiasco*); at the Munich Gartnerplatz Theater, on April 6, *Der schöne Caspar*, an operetta, by J. Bayer (a fair success); at Altenburg, on April 7, *Reinhard von Ufenau*, a romantic opera, by Franz Curti (a decided success); at Pesh, on April 7, *Ein Deutschnestler*, an operetta, by Ziehrer (a decided success); at Prague, on April 14, *Der Fuchsmajor*, an operetta, by Sigmund Bachrich (pleasing, well-written, and warmly received); at Nice, *Joël*, an opera, by Gilbert Desroches, alias Baroness Legoux (a great success); at Roubaix, *Jenny*, a comic opera, by Clément Broutin (well received).—Operas about to be performed for the first time or lately finished: *Cleopatra*, by Bensa (Dal Verme Theatre, Milan); *Juliska*, by Gustavo Tofano.

M. JULES DE SWERT, latterly living at Ostend, has accepted a call as professor of the violoncello at the music-school of Ghent.

ARNO HILF, of Sondershausen, has been appointed *Concertmeister* at Leipzig in the place of Petri, now in Dresden.

EUGEN DALBERT made his first appearance at Madrid on March 24 at one of the Sunday Popular Concerts, under Bréton's direction, in the Teatro del Principe Alfonso. Coolly received at first, he succeeded in working up the enthusiasm of the audience to a high pitch. Subsequently the pianist played at three more concerts, and also at Court.

A TABLET has been placed on the house, Piazza Roma

No. 1, at Cremona, where the famous Antonio Stradivari lived and died.

The orchestral parts of the first movement of a piano concerto by Beethoven were discovered by Dr. Guido Adler in the possession of a Prague student, Emil Bezecny, whose half-brother, Baron von Bezecny, at Vienna, had the piano part. This movement, in D major, a work of the master's youth, was played at a Vienna Philharmonic concert (April 7) by Josef Labor.

CARL REINECKE earned a rich harvest of laurels, as composer and pianist, at one of the Moscow Symphony concerts.

At Dresden died on March 25 Moritz Fürstenau, flutist, librarian, and historian (*Beiträge zur Geschichte der Königl. sächsischen Capelle; zur Geschichte der Musik und des Theaters am Hof zu Dresden; &c.*); at Braunschweig, on March 26, Theodor Steinweg, a partner of the New York firm of Steinway and Sons; at Venice, on March 11, the musicologist Lorenzo Canal, director of the Seminario Patriarcale; at Paris, on March 28, the professor at the Conservatoire, René Paul Baillet, a son of the celebrated violinist Pierre Marie François Baillet; at Paris, on April 8, Jean Baptiste Arban, the virtuoso on the *cornet à pistons*; at Genoa, Giuseppe Cipollina, a composer of church music; at Paris, at the age of 24, the singer Edouard Véronge de la Nux.

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## WAGNER AND BERLIOZ.

A CRITICISM CRITICISED.

By FR. NIECKS.

Some years ago (in April, May, June, and July of 1884) I placed before the readers of the MONTHLY MUSICAL RECORD a number of excerpts from Wagner's writings, and accompanied them with a commentary. To-day I wish to add to the excerpts then given one more. This is work worth doing: for, on the one hand, Wagner's judgments, whether right or wrong, are always stimulating; and, on the other hand, when wrong, stand, as coming from an authority of great weight, especially in need of correction. Apart from those who are unable to form judgments for themselves, there are multitudes able to do so who would never dare to differ from a man of genius. Have they not been again and again told that a man of genius is a being with a more penetrating and more far-reaching vision than that of common mortals? Yes, they have been told this, have accepted it without examination, and thenceforward have carried about with them, as part of their stock of wisdom, the small portion of truth and the much larger portion of falsehood contained in the statement. Acute vision is no doubt a property of genius. But genius is rarely universal, and partial genius can, of course, only have a partially acute vision. Again we hear people say that genius and training pre-eminently qualify an artist to gauge the merits of his fellow-artists. These people, however, forget to take note of the disqualifying elements. Although jealousy and envy are by no means *des quantités négligeables*, we will leave them altogether out of the question. But what we must be careful not to overlook is the fact that different kinds of genius and of training give different tendencies to the mind, and make it run in different grooves. Indeed, it may be asserted that the greater the artist's originality and the more thorough his training, the worse is he as a critic. With hardly any exceptions, all men of genius have shown themselves bad critics, and if they were not so in the earlier part of their career, they became more and more so as they grew older and proceeded in spinning around themselves the cocoons of their theories and mannerisms.

Thus much I was obliged to say in self-defence. With-

out such an introduction, I should have exposed myself to the reproach of presumption in criticising so transcendent a man of genius as Wagner undoubtedly was. But now, having provided for the safety of my skin, I shall produce without further delay the promised excerpt, which is no other than the discussion on Hector Berlioz in *Opere und Drama* (Vol. III., pp. 348-350 of the *Gesammelte Schriften*).

"Hector Berlioz is the immediate and most energetic offshoot of Beethoven towards that side from which the latter turned away as soon as he proceeded—I have already pointed this out—from the sketch to the real picture. The often hastily dashed-off bold and glaring strokes of the pen in which Beethoven noted down quickly and without critical selection his attempts at discovering new means of expression, fell as the almost sole inheritance of the great artist into the hands of the eager disciple. Was it a presentiment of the fact that Beethoven's most perfect picture, his last symphony, would also remain the last work of this kind generally, which diverted the self-seeking Berlioz—who now likewise wished to create great works—from investigating in those pictures the master's real motive, which, to be sure, aimed at something very different from the satisfaction of fantastic arbitrariness and whims? It is certain that Berlioz's artistic inspiration was generated by the enamoured stare at those strangely crabbéd strokes of the pen: amazement and ecstasy seized upon him at sight of these enigmatical magic signs into which the master had charmed both ecstasy and amazement in order to manifest through them the secret which he could never express in music, and which, nevertheless, he imagined, could only be expressed in music. At this sight he was seized in his staring by giddiness; a witch-like chaos, confused and motley, was dancing before his eyes, whose natural power of vision gave way to a dim many-sightedness, in which the dazzled one thought he saw coloured, fleshy forms, where in reality only spectral bones and ribs made ghastly sport with his imagination. This spectrally-excited giddiness was, however, only Berlioz's inspiration: if he awoke from it, he perceived around him, with the languor of one stupefied by opium, a cold void, which he now exerted himself to animate by artificially recalling the excitement of his dream, in which he succeeded only by a painfully

laborious adaptation and employment of his musical furniture.

"In the endeavour to note down the strange pictures of his cruelly heated imagination and to communicate them accurately and palpably to the incredulous dull world of his Parisian environment, Berlioz carried his enormous musical intelligence to a technical skill up to that time undreamt-of. What he had to tell people was so strange, so unwonted, so entirely unnatural, that he could not say it straightforwardly in simple, plain words: he required for it an immense apparatus of the most complicated machines in order to make known with the help of a most finely-articulated and most ingeniously-constructed mechanism, what a simple human organ could not possibly express: just because it was something altogether non-human. We know now the supernatural wonders with which once the priesthood deceived childish people to such an extent that they could not but believe that some good god or other manifested himself to them: nothing but mechanics has ever worked these delusive wonders. Thus in our day, too, the supernatural, just because it is the unnatural, is presented to the dumbfounded public only through the wonders of mechanics, and such a wonder is in truth Berlioz's orchestra. Berlioz explored every height and depth of the capability of this mechanism till he attained the development of a truly amazing knowledge, and if we wish to recognise the inventors of our present industrial mechanics as benefactors of the modern commonwealth, we must extol Berlioz as the true saviour of our absolute music-world; for he has made it possible for musicians to produce, through the unprecedentedly-varied employment of mere mechanical means, the most surprising effect with the most inartistic and inane contents of music-production.

"At the beginning of his artistic career, Berlioz was certainly not allured by the glory of a merely mechanical inventor: in him there existed really artistic aspiration, and this aspiration was of a burning, consuming nature. That he, in order to satisfy this aspiration, was driven through the unhealthy, non-human in the already more fully discussed direction up to the point where he as an artist must perish in mechanics, and as a supernatural, fantastic visionary be swallowed up by an all-devouring materialism—this makes him (except as a warning example) a phenomenon all the more to be pitied as he is still to-day consumed by a truly artistic longing, when nevertheless he lies already hopelessly buried beneath the confused mass of his machines."

What strikes us first of all in examining this criticism is the mighty deluge of words and the fiveness and thinness of the thoughts conveyed by them. If the multitude of words led to clearness, no excuse would be required; but it leads to the reverse, and therefore calls for condemnation. Indeed, we have here one of the worst examples of Wagner's literary work, one that exhibits the most reprehensible faults of style and thought. But let us begin at the beginning and proceed step by step. Wagner starts with an assumption—namely, that Berlioz was the immediate and most energetic offshoot of Beethoven towards that side from which the latter turned away as soon as he proceeded from the sketch to the real picture. It is difficult to say whether in this passage Beethoven or Berlioz is more sinned against. But in order to see what Wagner means by his remark about Beethoven, we will turn to the passage where he speaks more fully on this matter. "In the works of the second half of his artist-life, Beethoven is for the most part just there unintelligible [*unverständlich*]<sup>1</sup>—or rather liable to be misunderstood [*missverständlich*]<sup>2</sup>—where he wishes to express most intelligibly a particular individual content.

He passes beyond the absolutely musical which by an instinctive convention is acknowledged as comprehensible, that is, beyond what has, in expression and form, some recognisable similarity to dance and song, in order that he may speak in a language which often appears to be an arbitrary manifestation of a whim, and lacking a purely musical connection is only bound by the band of a poetic intention, which could not, however, be expressed in music with poetic distinctness. Most of Beethoven's works of that period must be looked upon as instinctive attempts to form a language for his longing, so that they often seem to be like sketches for a picture, as to the subject but not to the intelligible arrangement of which the master had made up his mind."

We should like to know which of Beethoven's works of the second half of his artist-career are sketches and which finished pictures? Do the ninth symphony, the last sonatas and quartets, and earlier works of the same description, belong to the first or to the second class? Unfortunately, we find no answer to this question in Wagner's writings. If such an answer had been supplied, it could not have had any convincing force. But if the author had endeavoured to furnish proofs, the endeavour might have brought about his own conversion. As matters stand the world ignores Wagner's criticism and continues to regard Beethoven's works not as sketches and unsuccessful attempts, but as the grandest of finished pictures that have ever been produced. And not only does the world at large ignore Wagner's criticism, but even the out-and-out admirers who are so fond of repeating his praises of Beethoven, take very good care not to allude to his strictures. When I said that Wagner might have been converted if he had made the endeavour to prove his assertion, I expressed too sanguine an opinion. Wagner (impelled probably by the bent and nature of his musical faculty), having come to the conclusion that pure instrumental music was an inferior branch of the art, incapable of further separate development, and having consequently decided to devote himself to a kind of dramatic composition in which music was to go hand in hand with, but not to rule over, poetry and the sister-arts, set himself to interpret facts and write history in the light of his theory and at the dictation of his desires. Thus the choral symphony was according to him the breakdown of pure instrumental music, Beethoven having recourse to the word and the human voice because he felt instruments insufficient means for the expression of his ideas. As, however, Beethoven planned after this necessarily last symphony a tenth for instruments alone, we know what to think of the assertion.

The following question brings us from Beethoven back to Berlioz. Where are in the works of Beethoven—one of the most daring, it is true, but also one of the most deliberate composers—the hastily dashed-off bold and glaring strokes of the pen in which he noted down quickly and without critical selection his attempts at discovering new means of expression, those crabbed strokes which worked such mischief on poor Berlioz? "It is certain," writes Wagner, and then he proceeds to make statements than which nothing is more uncertain. The confidence with which they are advanced and the particularity which they display, give to them a semblance of truth. To those who allow themselves to be deceived by this semblance, Wagner may appear here a man of deep insight. But what he sees has no objective existence at all. If there is insight it is not into Berlioz's, but into his own mind. And the state of his mind is best described by words which he applies to Berlioz: His staring at the crabbed signs caused him giddiness; a confused and motley wish-like chaos was dancing before his eyes, whose natural power



of vision gave way to a dim many-sightedness, in which the dazzled one thought he saw coloured, fleshy forms, where in reality only spectral bones and ribs made ghastly sport with his imagination. No doubt Berlioz stared a good deal at Beethoven, or rather let us say, he studied him assiduously and admired him enthusiastically. But Beethoven was not the only one he stared at, there were others, notably Gluck and Weber. No doubt also that he did not learn all that Beethoven could teach. But in this Berlioz was not peculiar, he did what other men with pronounced individualities do, he assimilated as much of his models as was congenial to him. Even if Beethoven had never come within the sphere of his vision, the general character of Berlioz as an artist would still have been the same in the main. The disposition of his character, of his sharply distinct individuality, was there before he made the acquaintance of Beethoven's works, and it inclined him to learn some lessons and disinclined, nay incapacitated, him to learn others. As to Berlioz's instrumentation, it is not the dead, speechless mechanism Wagner tries to make it out to be. Berlioz has successfully used it for the expression of human passion, and the fantastic conceptions which it enabled him to realise are by no means so valueless as to render the interpreting medium despicable. And supposing that Berlioz had not been able to make a praiseworthy use of what Wagner calls his "mechanical inventions," have not others profited by them? Again, acquaintance with the history of Berlioz's life and works does not leave the least doubt in one's mind as to his being no less a lover of effect in his youth than in his maturity and old age, no less a noble and high-aiming artist in his maturity and old age than in his youth—his course was throughout consistent, indeed, more consistent than that of most artists. I am far from wishing to hold up Berlioz as an impeccable composer. I know, and I have pointed it out before, that his choice of subjects does not always recommend itself to musicians and aestheticians, and that his conceptions and treatment of them are frequently too materialistic. It must also be admitted that his love of effect—even of mere outward effect, of effect for its own sake—was greater than one could wish. But between such regretful censure which forms only the accompaniment of a hearty acknowledgment of great things achieved, and Wagner's total unqualified condemnation of Berlioz and his works, there is a gulf that cannot be bridged. Nor is it worth while to make the attempt, for the criticism I have quoted and discussed is nothing but the wild raving of a "cruelly heated imagination."

#### IS MUSICAL TASTE IMPROVING IN ENGLAND?

THIS question has long been under consideration by me, and at various times I have been prepared with widely differing answers, according to what has been my most recent experience. It came up again very strongly after perusing some paragraphs in *The Musical Courier*, of New York, a copy of which was recently sent to me by a friend. As an occasional reader of that paper I have formed a high estimate of it, the journal being conducted with enterprise and ability, and the articles for the most part are as excellent from a literary standpoint as for the information they convey. But I experienced a rude shock when I read the following:—"The most remarkable expression to be found in the new and only complete biography of Chopin, which Mr. Frederick Niecks (misprinted Viecks) has taken ten years to complete, is the greatest of piano poets' opinion of the English. When he left London, shortly before his death, starting from Boulogne for Paris, he is reported by Niedzwiecki to

have said: 'Do you see the cattle in this meadow? They are more intelligent than the English.' It goes without saying that Chopin's words only refer to the English from a musical point of view, but from that point of view they were, without doubt, correct at Chopin's time, and though more expressive than elegant, we do not hesitate to add that we think them correct even up to the present day."

Now, to term the petulant utterance of a poor invalid the most remarkable expression in an important work implies a curious conception of that quality. But let that pass, and see what is the value of the expression. On the face of it, it means that the French cattle were more intelligent in music than the English people; or, that the general intelligence of the cattle was higher than the musical intelligence of the people. Either conclusion is a palpable absurdity. But perhaps the intention of the writer may be better gathered from another paragraph. Commenting on an interview between the late Dr. Hueffer and Mr. Krehbiel, some two years ago, in London, the writer goes on to say: "The pilgrim (Mr. Krehbiel) had been hearing everything in the way of music that was to be heard in London for ten days, and the question turned on the significance and merit of the programmes, which showed a strange confusion of good things and bad, works of high dignity and sentimental ballads. 'No reputable conductor would dream of offering such programmes in New York,' said the pilgrim. 'Am I to accept what I have heard as a fair sample of what is offered in London throughout the season?' 'Unfortunately, yes,' said Mr. Hueffer. 'In the matter of orchestral music you are far in advance of us.'"

From this it would seem that our intellectual inferiority is indicated by our concert programmes. Is such a judgment based on rational grounds, or arrived at by logical process? Our programme-making leaves much to be desired, but can I think be no criterion as to the intelligence of the people. To write at length on programmes would here be superfluous. Let me remind readers of *THE RECORD* of Mr. Niecks' papers on "The Art of Programme-making" (Feb. 1882), and "Some Grievances of Concert-goers" (Aug. 1882). They contain all that can be said on the subject. The only point to note is the "strange confusion of good things and bad;" and even these do not prove the case, for the people have no voice in the matter—more's the pity. The sinners are the concert-givers on the one hand, and soloists (singers generally) on the other. The former appear really to be afraid to trust the public—to appeal to the higher faculties of their supporters; the latter care far more for individual notice and applause than for the cause of art, or even for the consistency and character of the programme they are invited to assist in carrying out. The audiences are not blind to the defects or shortcomings of such schemes, but owing to an excess of good-nature and generosity, they reward execrations with applause for doing well that which their better judgment tells them ought not to have been done at all. They will allow that the item in question should not have been admitted, but will add: Yet it was, after all, a marvellous vocal display!

To take an illustration of a different nature. When the American base-ball players were here, the smart fielding, superb catching (not of *cricket-balls*, however), and other good points, were at once recognised and appreciated, although no enthusiasm or even liking for the game itself was exhibited.

But, with all their faults, compare the programmes of to-day with those of forty years ago, and great improvement will be found; and the "remarkable expression" if true *then*, is not so now. But I think it hardly requires

argument to prove that Chopin was not in a position, during his short visit here, to express an opinion on English musical intelligence in any form. Still, the American critic put his finger on a blot, and if critics here would combine in enforcing upon directors of concerts a due sense of their artistic responsibility, and would support them in all that appertains to their rightful authority, those unfortunate deviations from the standard that should prevail would become rarer and rarer until they ceased altogether.

I will close this paper with a little story I found in the *Athenæum* for 1833, as I fancy it is not much known. A certain bookseller of Maestricht was subjected to divers criminal prosecutions for a circumstance which appears to have been totally accidental. He had placed in his window portraits of the Prince of Orange and Prince Frederic. The military authorities made a great disturbance about the matter, and though the poor bookseller protested his innocence, and brought proofs of his having always been a loyal and discreet subject, the affair was near costing him his entire business. The "head and front" of his offending was that he had inadvertently placed the portraits one on each side of an open book, the work of M. Jacobs, the bibliophile, entitled "The Two Fools." So it was simply a case of objectionable juxtaposition, that was all. Now as these musical incongruities are performed with full knowledge by concert-givers and so-called artists, it would be no excessive punishment for such offences, if some book, with title "writ large," could be exhibited on the concert-platform to place these perpetrators in their true light; and though the consequences might not be so serious as in the story of the bookseller, ridicule might banish what exhortation and entreaty fail to remove.

STEPHEN S. STRATTON.

POSTSCRIPT.—Since writing the above I have received the programmes of an important musical festival in the United States. Much good music has been given, and the selections were judicious and in good taste; but the individual arrangements were not faultless, and at least one case of "objectionable juxtaposition" occurs, where "La donna è mobile" is followed by the "Hallelujah" from Handel's *Messiah*. It needs little effort to perceive that even "reputable conductors" are at times unable to control popular singers; and no one with a particle of sense would infer therefrom that the people are lacking in intelligence. On the contrary, the faculty known as acuteness is very apparent, as the musical pages are alternated with advertisements of gas stoves, remedies for headaches, composition roofing, and so forth—a position which, happily, we have not yet reached.

S. S. S.

## THE MUSIC OF COUPERIN.

BY FRIEDRICH CHRYSANDER.

IN No. 220 of the RECORD, p. 78, we have seen the words which Couperin affirmed on the publication of the last book of his Clavecin compositions:—"As scarcely any one has composed more than I have in various styles, I hope that my family will find in my portfolios something that may cause me to be regretted." When we remember that our master lived in an age which possessed a multitude of composers, whose great number of important works "in several styles" still fills us with astonishment, while from Couperin we possess only a not over-numerous collection of compositions in one restricted province, his assertion might occasion doubts. For, leaving apart the

giants Handel and Bach, whose richness the older Couperin could not foresee, there were many of his immediate predecessors and his contemporaries who wrote in every style. Still, those great composers, in spite of many-sided powers, remained essentially specialists in their activity, and restricted themselves more or less exclusively to a particular branch. But was it otherwise with Couperin? Have we not hitherto beheld him as in quite a particular sense a specialist? If it appeared to him that he, in productiveness and many-sidedness—especially productiveness—could scarcely be excelled by any one, pointing to his portfolio as a proof, then we are compelled to assume that it must have been well stocked with manuscripts.

Now, what did Couperin's portfolio contain? Such a question once more shows the great neglect which the works of this man have experienced. Is it credible that apparently not one single sheet of the contents of that portfolio was published after Couperin's death, and that not even the bare titles of the compositions it contained are exactly known? Gerber speaks, in his first Lexicon, of "various motets, the Lamentations of Jeremiah, secular cantatas, and a number of organ fugues, existing only in MS." Later French Lexicons mention them no more; it is therefore unknown if chance has preserved the essential part of that portfolio down to our times. We will hope this; for, with the complete loss of these posthumous compositions, it would be for ever impossible to judge the complete extent of his musical activity. One could not then accord the master his full rights, which would be the more unfortunate, since apparently his words assert, with sorrowful resignation, that he attempted works which, uncomprehended by his French surroundings, he must relegate to his portfolio. The confirmation of this would be very interesting, and quite in accordance with the historical events of that age; for the last fifteen or twenty years of Couperin's were for French music a period of decadence into aimless groping, so that for a time even the London Italian Opera, under Handel and Bononcini, gave laws to Paris. Then, that a musician, whose childhood and youth were shone upon by the sun of Lully, and who had passed his best days under the government of Louis XIV., thought to create something better, and thereby to be honoured by posterity—to consider this would be, as aforesaid, very interesting and very instructive.

But we know nothing of it, and must wait the revelations of French discoverers, and, in the meantime, restrict ourselves entirely to that which Couperin himself has given to the world.

Besides the already-mentioned compositions for clavecin, he published the following:—

1. *Pièces de Viole avec la Basse chiffée*. A collection of pieces for viol da gamba, with figured bass for the accompaniment upon the harpsichord. These compositions are therefore what were at that time usually called sonatas.

2. *Concerts Royaux*. Under this title, Couperin published, as the opening of the third book of his Clavecin Music (1722), four lengthy concertos, and, in a preface, says, concerning their origin and performance:—

"Les pièces qui suivent sont d'une autre espèce que celles que j'ay données jusqu'à présent. Elles conviennent non seulement au clavecin; mais aussi au violon, à la flûte, au hautbois, à la Viole, et au Basson. Je les avois faites pour les petits Concerts de chambre, où Louis quatorze me faisoit venir presque tous les dimanches de l'année. Ces pièces étoient exécutées par Messieurs Duval, Philidor, Alarius, et Dubois; j'y touchais le Clavecin. Si elles sont autant du goût du Public qu'elles ont été

aprouvées du feu Roy; j'en ay suffisamment pour en donner la suite quelques volumes complets. Je les ay rangées par Tons, et leur ay conservé pour titre celuy sous lequel elles estoient connues à la Cour, en 1714 et 1715."

The music of these four pieces fills twenty-seven pages of close print. It is generally given as an upper part with figured bass, but three of the separate movements are written out in three parts, making genuine trios. The bass is exactly and closely figured, and the upper part richly figured. Everywhere Couperin's usual careful and delicate work is apparent. When it is added that the pieces are also distinguished by beautiful melody, their great value will be manifest. That they have not found a circulation corresponding to their inner worth, but have been, as it were, hidden in the third Clavecin book, may be largely owing to the shape in which the composer brought them to the press. What he published here was only a sketch of what was required for real performance, whereby essential matters were finally left to the player. This suited artists such as met, in 1714 and 1715, in the royal apartments at Versailles, but surpassed the powers of ordinary players; and by the latter the concertos were accordingly laid aside with respect. The Dutch publishers, from whose piracy no saleable piece of music was then safe, have left this music in peace, so far as I know.

He then published a continuation of these Concertos:—  
3. *Les Goûts réunis*, ou Nouveaux Concerts, augmentés de l'apothéose de Corelli en Trio. A Paris, 1724. What has just been said of the previous opus is in the main also true of this one.

To the same department belongs another work, which is, however, more important and interesting.

4. *Concerts instrumentaux sous le titre l'Apothéose*. Composés à la mémoire immortelle de l'incomparable monsieur de Lully, par monsieur Couperin. A Paris, chez l'auteur 1725.

The title is correctly given thus by Wekerlin (Catalogue, p. 454). The music, written (like the trios of Corelli) for two violins and bass, consists of two parts, and has over the separate movements curious, but very descriptive titles, namely:—

"Lulli, aux champs Elisées, concertant avec les ombres lyriques—Vol de Mercure—Descente d'Apollon qui vient offrir son violon à Lulli, et sa place au Parnasse—Lulli, jouant le sujet, et Corelli l'accompagnement—Corelli jouant le sujet à son tour, que Lulli accompagne."

That is the first part. The second part of these concertos has the following principal heading:—

"*La paix du Parnasse*, faite aux conditions (sur la remembrance des muses françaises) que lorsqu'on y parleroit leur langue on dirait dorénavant sonade, cantate, ainsi qu'on prononce ballade, sérénade, etc."

The sub-titles for the separate pieces of this second part are—

"L'accueil entre—Doux, et Agard,† fait à Lulli par Corelli, et par les muses italiennes." Then follows: "Remercement de Lulli à Apollon." And

the close is: Apollon persuade Lulli et Corelli que la réunion des goûts françois et italiens doit faire la perfection de la musique."

In this remarkable composition Couperin gives us not only beautiful music, but also his musical creed. As a genuine Frenchman he was acquainted only with southern music, Italian and French; and the latter, in the style developed by Lulli (who was of Italian origin), appeared to him the noblest, for which reason Lulli alone he held worthy to take Apollo's seat of honour upon Parnassus. Couperin also looked upon the union of French and Italian music as the real perfection to be attained, and this appears to him as a fusing of the merits of Lulli's and Corelli's styles of composition. He could not state more distinctly what was the ideal towards which he himself strove. As an instrumental composer he naturally attempted this principally in works for instruments, and here the Italian Corelli would be much nearer related to him than the "incomparable" Lulli. Couperin, so far as is known, has made no attempt which pointed to direct imitation of a composition of Lulli's, while he has written a work expressly as "The Trios," only to Gallicise Corelli. The descriptive title of this opus is:

5. *Les Nations, sonades et suites de symphonies en Trio, en 4 livres séparés, pour la commodité des académies de musique et des concerts particuliers*, par Monsieur Couperin. A Paris, chez l'auteur, 1726. These suites, not printed in score, but only in the traditional style in four-part books, are (says Wekerlin, p. 455) "divided by 'Ordres,' from one to four, and in the author's address to the public we learn that Couperin originally had this music performed in concerts under an assumed name, and also that they are the first Sonatas composed in France."

Of his vocal pieces, what Couperin sent to the press is rather unimportant compared with his instrumental works. The earliest of them appears to be:

6. *Quatre Versets d'un Motet* composé et chanté par ordre du Roy, en mars, 1703. Paris, Ch. Ballard, 1703 (4to.). This small collection of thirty pages was principally intended to be sung by his cousin, Mademoiselle Couperin.

In the very next year he issued a similar but far larger collection:—

7. *Sept Versets du Motet* composé par l'ordre du Roy, par Monsieur Couperin. . . . et chanté à Versailles le 2 mars, 1704. Paris, Ch. Ballard, 1704. (Obl. 4to., 126 pages.) Six singers took part in the performance of these sacred pieces; his cousin, three Frenchmen, and two Italians.

After the year 1704 he seems for a long while to have lacked incitement to sacred compositions. As his only later-printed work in this style, coming into existence slowly and imperfectly, there is to be mentioned—

8. *The Lamentations of Jeremiah*. Couperin composed *Toutes les neuf leçons de l'endèbre*, and mentioned in his third Clavecin book (1717) that three of them were already engraved. But even in 1725 he was no further advanced, and not in his lifetime did he attain to publishing them—a proof how little what he produced in sacred music was esteemed by his contemporaries.

The desolate condition of French sacred music at that time sufficiently explains this. However, we cannot further discuss this subject, but must occupy ourselves entirely with what remains to be spoken of—Couperin's Clavecin music.

\* "Lulli in the Elysian Fields playing in concert with the lyric shades—Mercury's theft—Descent of Apollo, who comes to offer his violin and his place in Parnassus to Lulli—Lulli playing the subject and Corelli the accompaniment—Corelli in his turn playing the subject while Lulli accompanies him."

† The peace of Parnassus, made conditionally on the remembrance of the French Muses; that those who speak their language shall henceforth say sonade, cantate, just as they pronounce ballade, sérénade, &c."

‡ *Entre doux et agard*, an old proverb which signifies an appearance of gentleness to disguise displeasure or jealousy. (Wekerlin, p. 454.)

\* "The greeting between Gesle and Harsh made for Lulli by Corelli and the Italian muses." Then follows: "Thanks of Lulli to Apollo." And the close is "Apollo persuades Lulli and Corelli that the union of French and Italian tastes should bring music to perfection."

## CHURCH SONG WITHOUT WORDS.

"WELL, ye may say what ye like, but I've always sung tum tum, and I mean to sing tum tum to the end." Such was the indignant reply of a certain veteran alto to the curate who meekly ventured to express a hope that the observations made by the choral secretary on his visit—touching clear articulation of the words chanted—would be duly heeded. What the worthy man meant by his cabalistic utterance was this—that Sunday and week-day, morning and evening, feast-day and fast-day, he had been in the habit—and, moreover, intended to continue in the habit—of wedding each and every chant used by his choir to the one changeless and unchanging formula—tum, tum tum, tum : tum, tum tum, tum tum, tum.

The avowal was perhaps unusual in its plain-spoken openness—the singer's superb contempt for the trammels of spoken language cannot, it is to be feared, be considered equally unusual. In fact, there does exist in some minds an undeniable disposition to hold that singing and uttering words have nothing whatsoever to do with each other, and that the "blest pair of syrens, voice and verse" may each go their own way without either being one whit the worse for the absence of the other. "Teach the boys to say their words a little clearer! why it's the schoolmaster's business to teach them to read, not mine," was the testy reply of the choirmaster of a seaside church supplanted choir, to a suggestion that could hardly have been considered out of time or out of place.

But assuredly such bold claim for the right of divorce of word and song will not be found in the mouths of many, and yet it is wonderful how slovenly utterance—nay, even absolute omission of words—nay, of very phrases—will creep in under the very ears of those who might be expected to be the first to scent the insidious approaches, and to lift up a voice of warning betimes. "George, George!" in blank amazement, cried out a vicar's wife to the vicar, "the boys leave out 'hath he openly showed,'" the little hiatus in the "Deus Miserereur" having been pointed out at a rehearsal. And yet this good vicar's wife was herself an excellent singer and pianist, and took great pains in teaching these boys herself. Probably it was the very constancy of this teaching that had gradually accustomed her ear to a slovenliness in her own boys that would have been quickly enough detected in her neighbours' choir. Truly it is a very subtle dry rot this—one that, if not carefully watched and checked in time, will grow and grow until it has sucked all point and purpose out of the choir singing. The primary cause of it, no doubt, is simple carelessness or downright indolence; it is less trouble to sing the note to a hoot than to be bothered with the right word, and clear crisp utterance always demands effort and purpose: but it is a question whether or no a supercilious contempt for the words is not engrafted in the mind by the habit that prevails in some choirs of using sol-fa syllables as representatives of the real words, whatsoever their sentiment, in music about to be got up. It must be a touching hymn indeed to compel a rendering of fitting feeling, when the first version known, and with which it will be associated in the singer's mind ever after, begins mi, mi, fa, mi. The universal tum tum seems but the natural outcome of the use of such syllables. What we surely have to teach our choir, first and foremost, is that song is the vehicle of words, that if the words are not uttered, it carries nothing, it means nothing. The sequence of thought should surely be—"Here are some words, how can I best convey their meaning by music to the minds and hearts of the common congregation?" Clearly, the words demand the first thought and care, so let their meaning be well realised

before the notes that are to wing them be looked at.

And especially let the hymns be thus studied. A certain amount of neutral stolidity, so to call it—not wordlessness, mind—may be in place in the solemn words of the service or anthem; but the hymn from man's hand appeals especially to the people's taste, and if it is to rise above doleful dullness, if it is to fulfil its avowed end, all the changing lights and shades of verse, and line, nay, word, must be brought out. In short, to sum up the whole matter, why have a choir at all, if the words are not said? If it be only musical tone that is required the organist will do far better without singers. J. P. M.

## Correspondence.

## "PIANO AND STRINGS."

To the Editor of the MUSICAL RECORD.

SIR,—The above designation is often given now on programmes when a Quartet or Quintet is to be performed, but it is far from logical; considering that a grand piano has at least 233 strings to the four of the violin, would it not be better to say Quartet (or as the case may be) for pianoforte and bow-instruments? People live in these days in a continual hurry, and to save time and trouble the most absurd paradoxical expressions are used. We smile at the old correct titles: concerto for pianoforte, two violins, viola, violoncello, contrabasso, two flutes, two oboes, &c., &c., and we put concerto for pianoforte and orchestra, forgetting that orchestra is the place occupied by the performers, and not an assembly of performers. *ὄρχηστρα* being derived from *ὀρχηστῆς*, a dancer. Smith, in his "Dictionary," says about orchestra, "The part of a theatre or other public place appropriated to the musicians. In the *Grecian theatres* the orchestra was a circular level space between the spectators and the stage, and was used by the chorus for its evolutions and dances. In the *Roman theatres* it was no part of the scene, but was situated in front of the stage, and was occupied by senators and other persons of distinction." Surely it would be found ridiculous if we should say, "We invited a house to our party," when meaning the persons who lived in that house. The word concerto on a programme would be quite sufficient, as the word means singing or playing in company.—Yours truly, E. SILAS.

May 10, 1889.

[WHILE preferring the phrase "for piano and bow instruments," we think that little harm is done by the use of "for piano and strings," as its meaning is perfectly understood by all who know anything about music. The name "strings" was first given to the stringed instruments of the orchestra, in contradistinction to the "wind;" thus the name became associated with the stringed instruments played with a bow (the violin, viola, violoncello, and double-bass), the rarely-used harp being ignored. Such a specialisation of a word, such a narrowing of its meaning, is a very common process in the development of language. But, judging from his remarks on the word "orchestra," Mr. Silas does not seem to have paid much attention to this subject. Has he never heard of metonymy, one form of which consists in substituting "the Container for the thing Contained"? For instance, the purse for money, St. James's for the royalties living there, England for the people inhabiting the country, &c. "House" means not only "a building," but, among other things, also "those who dwell in a house." There is

nothing ridiculous in saying: "We have invited the whole house [*i.e.*, the whole family, or all the occupants of the house] to our party." "The House [of Commons, or of Lords] has passed the Bill." "One that feared God with all his house." "He brought down the whole house," are phrases familiar to every one. Mr. Silas will find it difficult to converse for five minutes without committing some such logical atrocities as he denounces. Nay, even in his letter there occur two reprehensible instances. "Piano" means "soft," and is an arbitrary and altogether illogical abbreviation of the name of the successor of the harpsichord, which, because it admitted of loud and soft playing, was called "fortepiano" or "pianoforte." Again, "bowed instruments" is a misleading expression if it is intended to signify "stringed instruments played with a bow," for, speaking strictly logically, it includes the nail-fiddle. In short, other factors, besides logic, are concerned in the making and use of words—poetic imagination and a desire for convenience are two of them.

EDITOR "MONTHLY MUSICAL RECORD.]"

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

ON Good Friday, as usual, Bach's *Passion according to St. Matthew* was performed, under the direction of Herr Musikdirector Hans Sitt, Reinecke being unfortunately prevented by illness from conducting the work. Herr Sitt performed his difficult task most admirably, and the result was an interpretation of the oratorio fully on a par with the high standard expected here. When one remembers that the superb choir is a combination of the Gewandhaus chorists, the Riedel Verein, the Lehrer Gesang-Verein, and the Verein of the Thomaner, or, in other words, that it consists of the *crème de la crème* of Leipzig chorus-singers—when one recollects, moreover, that nearly two-thirds of the choir could sing the *Matthew Passion* by heart, that the orchestra is the world-famed one of the Gewandhaus, that the soloists are always carefully selected, and that the organ part is in the hands of Herr Homeyer, it is easy to understand why the performances of the *Matthew Passion* in Leipzig are in such good repute, and attract every year such a concourse of hearers from near and far. Casting back our thoughts to the time of Bach, and picturing the master with his tiny band of Thomaner, his eight violins all told—indeed, in every department forces totally inadequate to the execution of his gigantic work—we cannot refrain from wishing that Bach might have heard his masterpiece for once, in the way we are accustomed to hear it now, at Leipzig and many other places in Germany. The part of the "Evangelist" was taken by Herr Carl Dierich, of the Hoftheater, Schwerin. His finely-developed "head-voice" was heard to great advantage in this music. Herr Gustav Jensen, of Dresden Hoftheater, sang the part of "Christ" in a dignified and unaffected manner. Herr Knüpfer, of the Leipzig theatre, took the smaller bass solos, and rendered them better than we have ever heard them done before. Frau Baumann, our townswoman, and Fräulein Schmidlein, of Berlin, did ample justice to their respective parts.

The Liszt Verein again gave a sign of life by a concert at the old Gewandhaus, the *raison d'être* of the performance being, apparently, to give Herr Petri, who is leaving Leipzig, an opportunity to bid farewell to his numerous admirers. This celebrated artist, assisted by Herren von

Dameck, Unkenstein, and Schröder, played Beethoven's splendid quartet in E minor (Op. 59, No. 2), and a by no means uninteresting, although not particularly charming, quartet by Sgambati (Op. 17 in C sharp minor). Herr Petri likewise played the violin part in a Suite in three movements for that instrument and pianoforte, by Christian Sinding, the young Norwegian composer, whose piano quintet recently attracted favourable notice at the chamber-music concerts. Herr Willy Rehberg played the pianoforte part of the suite. Strange to say, nothing of Liszt's was included in this concert of the Liszt Society. But we heard plenty of his work at the concert given by Herr Arthur Friedheim at the Old Gewandhaus. Included in the programme were the *Hexameron* by Liszt, Thalberg, Chopin, Herz, Pixis, and Czerny; the old *Sonambula* fantasia, and some of the "Consolations." Herr Friedheim played the two first-named pieces with much bravura, but not with entire infallibility as to the notes, and still less with that soul-stirring spirit with which Liszt was able to infuse interest into these somewhat threadbare compositions. In the "Consolations" Herr Friedheim seemed more at home with the spirit of his composer; but he appeared to greatest advantage in a series of "Preludes" by Chopin. He was less happy in his interpretation of Beethoven's Sonata, Op. 26. The "tempi" were not taken right, natural expression was discarded for an affected style of performance, and in place of that proper subordination of the *technique* to the thought, the *technique* was made unduly prominent on every possible occasion.

At the theatre we have had the pleasure of hearing Signor Luigi Ravelli as Raoul in the *Huguenots*, and as Manrico in the *Troubadour*. The *répertoire* of the Leipzig opera, like that of most other theatres at the present time, principally consists of Wagner's music-dramas; and the direct consequence of this circumstance is that most of the singers have entirely lost the art of cantabile singing. It is, therefore, a rare treat to hear such a master of song as Ravelli. This famous singer is, if we are not mistaken, a Frenchman, and his real name Louis Ravelles. His voice, no longer young, has lost something of its resonance in the middle portions, but his compass is still unimpaired, and the freshness and vigour of his upper notes quite remarkable. His acting is very lifelike. The play-bill at our theatre just now consists of the ballet *Die Puppenfee*, and Shakespeare's *A Midsummer Night's Dream*. Both are well mounted, and Shakespeare's work, with the incomparably congenial music of Mendelssohn, has proved a great "draw." It is to be regretted, however, that the music loses much of its effect owing to the submerged position of our orchestra, which is favourable indeed to the music of Wagner, but damaging to that of all other composers who have been less lavish in their orchestral accompaniments. For the sake of the ballet, *Die Puppenfee*, which lasts about half an hour, we have had a great number of light operas, such as *Das Glockchen des Eremiten*, *Das Goldene Kreuz*, *Mignon*, *Der Wildschütz*, *Der Liebestrank*, &c. These are given two or three times, and then laid aside in favour of the old *répertoire*—Wagner's *Tannhäuser*, *Lohengrin*, *Fliegende Holländer*, and *Meistersinger*, Beethoven's *Fidelio*, Weber's *Enryanthé*, &c. New operas, however successful they may be, are never performed more than two or three times, after which they are consigned to the theatre archives to be forgotten. A case in point is Heuberger's *Manuel Venegas*, which was only given twice. We quite fail to understand such a policy, and, for our own part, believe the public would prefer a more extensive *répertoire*, containing the new operas of Rubinstein, Cornelius, Reinecke, Bruch, &c. Instead of performing these once

or twice at short intervals, it would be better to give a number of consecutive performances of each, and to revive them for reputation in a similar manner at an interval of some months. This plan would put an end to the practice of using operas like *Martha*, *Nachtlager von Granada*, and *Freischütz*, just to "fall back upon;" and thus would cease the perfunctory and undignified performances of these works which are now so common. Nessler's opera, *Der Trompeter von Sakkingen* was given on Sunday, the 12th of May, for the 126th time! This is the opera which the directors of the Leipzig theatre set greatest store by just now.

### MUSIC IN VIENNA.

May, 1889.

HAVING nothing of general interest to say with regard to past performances, I will begin by reporting upon the "Music of the future" respecting our Imperial Opera. A Rubinstein's *Nero* is to be revived with Fräulein Lola Beeth, *vice* Fräulein Klein, in the cast, and H. Berlioz's comic opera, *Beatrice und Benedict* (it is said, never yet performed in Paris!) is to be given, to be followed by the first performance of Smareglia's *Der Vasall von Szigeth*, composer of the operas *Preciosa*, *Bianca da Cervia*, and *Re nala*, which have found their way to all the principal Italian stages. In *Bianca*, Fräulein Stahl, well known here, won pronounced successes. *Iduna*, a comic opera, by the Viennese composer J. D. Gotthard, has been accepted for performance at the Gotha Court Theatre. An opera by an Austrian composer—of whom you may have heard before, W. A. Mozart—has recently been given at Alexandria in Greek, *Die Entführung aus dem Serail*.

An enthusiastic reception was accorded to Louis von Bignio at his Vocal Recital, after a prolonged absence, who, for twenty years a chief ornament of the Imperial Opera, is esteemed as a man as well as an artist. His masterly performances of such lyric parts as Conte Luna, Germont, Rodolfo (*Sonnambula*), Alfonso (*La Favorita*), Wolfram von Eschenbach, &c., are held in fond remembrance, and some may have been reminded of the time when Bignio, Beck, Ander, Walter, Frau Dustmann, &c., in truly artistic spirit felt their pride, honour, and pleasure in public recognition of their performances without ceaseless cravings after more salary, leave of absence, titles, and decorations. Cordial applause and floral tributes were the order of the day at Bignio's concert.

In somewhat painful contrast to the above, Herr Reichmann, who—always dissatisfied with his very brilliant position, committed many breaches of discipline, such as non-attendance and unpunctuality at rehearsals, a point-blank refusal to appear in the so-called "mute scene" in *Lohengrin*, arriving deliberately too late in the first scene at every performance of *Otello*, and incessant tenders of resignation—at last got more than he bargained for, having received his formal dismissal from now, and not from the expiration of the season in June next. Although the favourite baritone will be greatly missed by our *habitués*, the directors had no other course open to them compatibly with self-respect. This *enfant gâté* of our operatic theatre will in future not even be allowed to tread its boards as a "guest."

An interesting *aperçu* is given in the *Freundenblatt* of the salaries paid to the *personnel* of the Imperial Opera, composed of 144 chorus singers, besides the pupil choristers, 108 orchestral members, with a minimum pay of 780 florins (about £60) per annum, the two principal conductors, Hans Richter and Fuchs, taking 5,000 florins (about £385) each; the second conductors 3,080 florins

(about £240) each; to which must be added a stage band of twenty-four instrumentalists. The first *dansuse* receives 16,000 florins (about £1,230); the first tenor, Winckelmann, 24,000 (about £1,850); Fräulein Schlager, soprano, 18,000 florins (about £1,310); Fräulein Lola Beeth, Lehmann, and Papier, 16,000 florins (about £1,230) each; Frauen Lucca and Materna, 500 florins (about £30) per evening. A pension is secured to those artists who have belonged to the opera during a certain number of years.

The Pösen papers are full of warmest praise concerning the young Viennese vocalist, Emmy von Elblein, in her representations of Azucena (*Trojadore*) and other parts; and Herr Franz Schwarz, the Viennese baritone, of the Weimar opera, obtained a brilliant success as Tell at Leipzig. But quite a sensation has been created by the stage appearance at musical Dresden of Fräulein Dina Ullmann, of Prague, who is said to add a winning presence and unusual histrionic gifts to a mezzo-soprano of rare beauty, power, and compass.

Marie Wilt has deposited 10,000 florins (about £900 sterling) with her legal adviser, Baron Hurdlt, of this city, on behalf of the pension fund of the Buda-Pest Opera, where the celebrated prima donna has of late years achieved some of her greatest triumphs.

One of the most interesting features of our concert season was the first complete performance here of Bach's Christmas Oratorio, this great work having been brought out by Johannes Brahms in 1864, with the omission of two numbers, but which, it must be owned, proved more effective, that is less fatiguing to all parties concerned than the present execution under Hans Richter's bâton, with scarcely a pause between the six cantatas which constitute the long work, and which, by the way, were originally intended for separate performances on six different holidays of the Christmas season, and so given under the composer's own direction. Frau Lili Kienzl, soprano, was indisposed, but Frau Neuda-Bernstein, Herren Gustav Walter and Weiglein, as indeed the rest of the performance, were excellent.

Faithful to his mission held in view for several decades in the most praiseworthy manner, Professor Dörl again produced some important novelties at his two chamber concerts; to wit, a new Pianoforte Quartet by Friedrich Gernsheim, not one of the composer's best works, and a Pianoforte Trio by Fritz Kaufmann, which proved likewise disappointing. On the other hand, a similar work by Eduard Schütt, a very bright and clever composition, created a favourable impression. The concert-giver at the piano had the valuable assistance of Herren Hugo Heermann, from Frankfort-on-the-Main, at the violin; Stecher, viola; and Hummer, violoncello.

A new rival to the juvenile pianists, Josef Hofmann and Otto Hegner, has arisen in the little person of Severin Eisenberger, aged eight, who is said to have produced a sensation at Cracow by his brilliant and expressive (?) rendering of works by Handel, Beethoven, Schubert, Liszt, &c. It is stated that this gifted child is to be "finished" at the national expense at the Vienna Conservatoire.

A successful Recital was given here by the youthful pianist, Fräulein Clotilde von Brunswik, at the Salle "Bösendorfer," and the famous pianoforte duet performers, Brüder Thern, made a great "hit" at their last concert with the unaccountably neglected Theodor Kirchner's new Variations for two Pianofortes. Op. 85, before a large and distinguished audience. At Professor Dachs' pupils' concert special attention was claimed by Fräulein Charlotte Gerak's execution of Liszt's *Don Juan* Fantasia. The young American pianist purposes to turn the excellent training received here to good account at St. Louis,

her native city, and a successful vocal display of the pupils of Frau Cosenza and the vocal and pianistic efforts exhibited by those of Frau Gabriele Hampf, may likewise receive a word of commendation.

The second prize offered by the Berlin "Concerthaus" for the best orchestral suite was given to Joseph von Wiss, of Mährisch-Weiskirchen (Austria). There was no allotment made of the first prize.

The famous Viennese composer of dance music, Philipp Fahrbach, has brought away a magnificent wreath from the Eden Theatre at Paris, where he may perhaps return during the Exhibition.

The projected visit of our "Männergesangverein" to your capital had, as you will have already learnt in detail from your contemporaries, to be abandoned at the eleventh hour, owing to the extreme *brusquerie* and absurd conditions with which the kind intentions of the respective members of the famous vocal union, who were willing to come at their own individual expense, in order to sing at two charity concerts, were met by the committee of your Hospital Fund. The loss will be to your charities and to your art world, as those superexcellent vocal displays will be welcomed with enthusiasm, with far less trouble and expense to the performers, nearer home.

The exultation of the Committee of the Beethoven Museum at Heiligenstadt, near Vienna, over the find of the composer's "very last composition" in the shape of a comic canon (mentioned also in Nohl's great Beethoven Biography), and written to the text: "Hier ist das Werk, sort für das Geld! 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 Ducaten," received at least a temporary check from a declaration of Dr. Th. Frimmel in a letter to the *Neue Freie Presse*, that this piece does not (probably from internal evidence) contain a single stroke of Beethoven's handwriting, and he cautions the said committee to be more critical in such matters for the future. In answer to this, Herr Karl Holz writes that the canon was found amongst the papers of his late father, Karl Holz (whom, by-the-by, I remember perfectly as the "leader" of the famous "Concerts Spirituels"), to whom the canon was dictated by Beethoven himself a few days before his death, and that the MS. never left the possession of the family. Might not *both* assertions be reconciled in this way, that Beethoven *composed* the canon, both words and music, and that the piece was written down by the master's friend under dictation?

## OUR MUSIC PAGES.

In the review columns of the MONTHLY MUSICAL RECORD instalments of a series entitled Vocal Dance Tunes have already once or twice been discussed. It was then pointed out—which is not made quite clear in the title—that they are instrumental dances arranged for two voices and pianoforte accompaniment; and it was also pointed out that they are arranged in a manner which imparts interest to both the new parts and deprives the one original part of little or nothing. Although Gurlitt's *The Violet*, which the reader will find in this month's Music Pages, can hardly be said to be the most favourable specimen that could be chosen, it will be admitted by all who try it to be an exceedingly pretty waltz, which insinuates itself more and more, captivates us more and more, as we proceed in it and repeat it again and again.

## Reviews.

*Pianoforte Pieces*, by representative composers of the 19th century, chronologically arranged. (Edition No. 8,271; net, 3s.) London: Augener & Co.

The illustrative examples of nineteenth-century pianoforte music contained in the ninth volume of this series are taken from the compositions of A. C. Mackenzie, X. Scharwenka, Nicodé, Moszkowski, and Max Pauer. The Principal of the Royal Academy contributes a longing, love-laden Nocturne, and a lightsome, light-winged *Chasse aux Papillons*; Scharwenka, a vigorous, strongly national Polish dance, and a dreamy, song-like Impromptu; Nicodé, the First Meeting from his poetic *Ein Liebesleben*, and the lively, graceful Scherzo, Op. 19; Moszkowski, a frank and smiling Minuet, and a simple and yet piquant Miniature; and Max Pauer, a transcendently capricious, dashing, and brilliant Waltz. After this enumeration it is superfluous to add that the ninth volume is lacking neither in interest nor in beauty, and proves itself a meet companion for its well-endowed predecessors.

*Ondina: Prima Suite d'Orchestra* (Op. 21) di E. DEL VALLE DE PAZ.—Pianoforte a quattro mani. (Edition No. 6,898; net, 3s.) London: Augener & Co.

SIGNOR DEL VALLE DE PAZ'S Suite is not one of old dances; it is decidedly modern in style, and dance-rhythms are, moreover, in the minority. The composition consists of four numbers, the first of which has four subdivisions, which, however, are in reality distinct pieces:—No. 1, *Le Deità del Lago: I Tritoni* (*Allegro brillante*, A major,  $\frac{3}{4}$ ), *Le Ondine* (introduitory *Allegro molto* and *Allegretto*, E flat major,  $\frac{3}{4}$ ), *Le Najadi* (*Allegro moderato*, A minor, C), *Ballabile* (introduitory *Allegro* and *Poco mosso*, Walzer, C major,  $\frac{3}{4}$ ); No. 2, *I Gnomi* (Marcia burlesca, E flat major, C); No. 3, *Le Deità del Bosco: I Fauni e le Dryadi* (introduitory *Moderato assai* and *Tempo di Minuetto*, G major,  $\frac{3}{4}$ ); No. 4, *Baccanale* (*Allegro assai*, A minor, C). Our favourites are the sweetly-beautiful *Ondine*, the exquisitely-graceful *Le Deità del Bosco* (Minuetto), and the longest of the pieces, the concluding *Baccanale*, so full of vigour, spirit, and unbridled frolicsomeness. Then it would be shockingly ungrateful not to mention the irresistibly-appealing waltzing *Ballabile*, with the wild *Vivo*, the playful, teasing *Najadi*, and the good-natured, merry, awkward *Tritoni*. In fact, the only piece we do not much care for is the *Intermezzo* (*I Gnomi*), which, no doubt, is burlesque enough to be characteristic of the most typical of the gnomes, but seems to us to have little or nothing of that beauty and refinement which usually distinguish Signor del Valle de Paz's compositions. In short, we have here a work of merit; and now that we know it, though only in the colourless condition of a four-hand pianoforte arrangement, we can understand the warmth with which it was received at an orchestral concert given by the composer some years ago at Florence.

*The Complete Marches* of L. VAN BEETHOVEN. Edited, revised, and partly arranged by E. PAUER. (Edition No. 8,042; net, 2s. 6d.) London: Augener & Co.

MR. PAUER, who has already given us a March Album, comprising compositions by diverse composers, now gives us a collection of marches by Beethoven. It is difficult to say which of the two publications is the more interesting one, but as to the very high degree of interest of either

there can be no doubt whatever. Both for enjoyment and æsthetic study the Beethoven marches (29 in number) afford a wide scope and an abundance of material. First in order are the March from the music to the Rittballet; the last of the variations on Dittersdorf's arietta "Es war einmal ein alter Mann"; the Marcia (*Allegro*) from the Serenade, Op. 8, for violin, viola, and violoncello; the Alla Marcia from the oratorio, *The Mount of Olives*, Op. 85; and the march (*Allegro con brio*) from the ballet *The men of Prometheus*. Next come those universally known and admired specimens of the kind from the A flat major sonata, Op. 26; the variations on an original air, Op. 34; and the Sinfonia Eroica. These, in their turn, are succeeded by twenty-one marches more—marches of various character, value, and reputation. Of them we may mention three originally written for piano à quatre mains, the one from *Fidelio*, two for military band, two from the *Battle of Vittoria* ("Rule Britannia" and "Marlborough"), two from the *Ruins of Athens*, two from *King Stephen*, and six respectively from the incidental music to the tragedy *Tarpeja*, *Egmont*, Choral Fantasia, string quartet, Op. 32, piano Sonata, Op. 101, and ninth symphony. The editor has prefixed to his capital collection welcome historical notes.

*Six Sonatines* for the pianoforte by M. M. CLEMENTI. Op. 36. Carefully revised and fingered for teaching purposes. (Edition No. 8,092; net, 1s.) London: Augener & Co.

CLEMENTI'S Op. 36 does not stand in need of anybody's praises. That master's musically and educationally excellent sonatines number with the works no teacher and no pupil can do without. We, therefore, confine ourselves to stating that the work is fingered in the English way, and that the editing and printing leave nothing to be desired.

*The Music A B C*: Eight short pieces for the pianoforte. by OSCAR WAGNER. London: Augener & Co.

THE "Music A B C" consists of eight well-written, pretty little pieces, the difficulty of which is that of the first number of Schumann's Album for the Young. The somewhat fanciful title is to be explained thus:—Nos. 1-7 have titles, the first word of which begins respectively with one of the names of the seven notes—"Andantino," "Best of all," "Cradle Song," "Dainty Bit," "Easy Exercise," "Fairy Tale," and "Garden Scenes." In the eighth piece the series of notes *a, b, c, d, e, f*, and *g*, are made the motive of the composition.

*Miniatures*: Cinq petites pièces pour le piano. Par SWAN HENNESSY. Paris: Durand & Schoenewerk.

VERY nice and very clever, but too fanciful, too *recherché*. Mr. Hennessy should endeavour to write in a more hearty and straightforward style; he should aim at greater vigour, fulness, and continuity of thought and expression. Unless he succeeds in this he is in danger of wasting, of frittering away, his *esprit*.

*Petite Chanson Pompadour*, (style ancien), pour piano. Par ALBERT RENAUD. London: Augener & Co.

IN the "style ancien"? No! at least, not beyond the second or third bar. To a larger extent the only thing really ancient about the piece is the old-world leisuredness and primness. The main question, however, with regard to this and all pieces of this kind, is whether it is pretty, and this question may be emphatically answered in the

affirmative. To characterise the *Petite Chanson Pompadour* further, we add that the composer might have called it a Gavotte.

*Valse caprice*, pour piano. Par PERCY GODFREY. London: Augener & Co.

AN airy, graceful drawing-room piece, simple and effective, and yet neither commonplace nor difficult. It will suit and please many.

*Meditation in an Old Gothic Church*: Fugue for the Organ (Op. 114). By E. SILAS. London: Augener & Co.

FROM Mr. Silas we are accustomed to get good work, and we have not been disappointed on this occasion. The Fugue is a solid, solemn composition, which, however, along with its solidity and solemnity, possesses such pleasing qualities as the religious theme and the scholastic form permit. The character of the Fugue is felicitously indicated by the title, "*Meditation in an Old Gothic Church*."

*Second Sonata* (B minor) by FRANCESCO GEMINIANI. Edited by GUSTAV JENSEN. (Edition No. 7,402; net, 1s.) London: Augener & Co.

THE second instalment of G. Jensen's Classical Violin Music brings us another sonata of Geminiani's, and, we may add, one of great beauty. The economy of the work is as follows:—A dignified, suave *Large* ( $\frac{3}{4}$ , B minor) of 24 bars; an extended *Allegro maestoso* (C, D major), full of energy and activity, almost heroic in character; a *Large* ( $\frac{3}{4}$ ) of five sombre bars; a partial repetition of the *Allegro maestoso*; an *Adagio* ( $\frac{3}{4}$ ) of six bars, modulating from D major to B minor; an extended pastoral *Allegretto* ( $\frac{3}{4}$ , B minor); a short *L'istesso tempo* ( $\frac{3}{4}$ , B major) of the same character; and, in conclusion, a repetition of the first sixteen bars of the *Allegretto*. Geminiani's sonata shows nearer kinship to his contemporary Handel's music than to that of his master Corelli.

*Cavatina* for violin and pianoforte. By HARVEY LÖHR. London: Weekes & Co.

MR. LÖHR'S Cavatina is an acceptable addition to the violin literature. Its expressive *cantilenas* give the player good opportunities for the display of a fine tone and refined feeling.

*Menuet du Quintette en Mi*. Par LUIGI BOCCHERINI. Arrangé pour violon et piano par Fr. HERMANN. London: Augener & Co.

BOCCHERINI (1743-1805), who was one of the favourite chamber composers of the last decades of the eighteenth and the first decades of the nineteenth centuries, secured for himself, by his excellent work, an honourable place in the history of this branch of the art. But his compositions, with few exceptions, have fallen a prey to time and fashion. One of the survivals—indeed, the chief—is the charming minuet from the Quintet in E major. Its spirit and manner picture some of the most amiable characteristics of the age the composer lived in.

*Duo*. Par F. MENDELSSOHN-BARTHOLDY. Arrangé pour deux violons et piano par Fr. HERMANN. (Edition No. 5,330c; net, 1s.) London: Augener & Co.

THIS publication has two points in its favour: music for two violins and piano is scarce, and Mendelssohn's Duo



## THE VIOLET.

## WALTZ

by

C. GURLITT.

*Moderato con sentimento.*

Soprano. Coy - ly from its moss - y bed, Pur - ple as the

Alto. Coy - ly from its moss - y bed, Am - ethyst, Am - ethyst,

Piano. *p*

sky o'er - head Peeps the sim - ple vi - o - let,

Am - ethyst in be - ryl set, Peeps the sim - ple vi - o - let,

Am - e - thyst in be - ryl set. O sweet the

Am - ethyst Am - ethyst in be - ryl set. O sweet, O sweet the

flow-'rets scent, — Float-ing to the fir - ma - ment, — Yes, dear, yes,  
 flow-'rets scent, Borne on ze - phyr's wing — Yes, dear, yes,  
 ve - ry dear in - deed, — Thou fair jew - el of the mead.  
 ve - ry dear in deed, — Thou fair jew - el of the mead.  
 Proud-er flow-'rets bud and blow, — Deem that thou but low - ly  
 Proud-er flow-'rets bud and blow, Deem that thou but low - ly  
*marcato*  
 art, — Yet, Yet — a sim - ple truth we know, — Thou hast won and  
 art, — Yet — a sim - ple truth we know, — Thou hast won — and



kept our heart; Lov'd, oh lov'd the pur - ple eyes, Gaz - ing  
kept our heart; Lov'd, oh lov'd the pur - ple eyes, Gaz - ing  
on their kin - dred skies. With - er'd we do not for - get  
on their kin - dred skies. With - er'd we do not for - get  
Thee sweet hum - ble vi - o - let, He - rald of the  
Thee sweet hum - ble vi - o - let, He - rald of the  
gold - en spring, Har - bin - ger of bright - er hours, Sweetest,  
gold - en spring, Har - binger, Har - binger, Har - binger of brighter hours, Sweetest,

sweet - est of the wood - land flow'rs, Har - bin - ger of  
 sweet - est of the wood - land flow'rs, Har - binger, Har - binger of  
 bright - er hours. Sweet vi - o - let  
 bright - er hours. Har - bin - ger, Har - bin - ger,  
 Har - binger, Har - binger, Sweet Har - bin -  
 Sweet vi - o - let Har - binger, Har - binger, Har - binger,  
 ger, Of bright - er hours.  
 Har - bin - ger, Of bright - er hours.

*marcato*  
*cresc.*  
*cresc.*  
*cresc.*  
*riten.*  
*p*  
*accl.*  
*f*  
*riten.*  
*p*

lovely. The only thing further to be said about this Duo is that it is Op. 38, No. 6 (the eighteenth) of the Songs without Words.

*Petite Marche* pour deux violons et piano. Par Fr. HERMANN. (Edition No. 5,330d; net, 1s.) London: Augener & Co.

THIS—like the above-mentioned Duo by Mendelssohn, one of the series entitled *Morceaux d'ensemble*—is a very easy, cheerful, and pleasing piece, and therefore sure to delight and encourage incipient Paganinis and Lisztis.

*Four Songs* for a tenor voice, with pianoforte accompaniment. Op. 1. By EMIL KREUZ. (Edition No. 8,849a; net, 1s.) London: Augener & Co.

MR. KREUZ dedicates his songs, "by kind permission," to Dr. Johannes Brahms, and the great master has no cause to be ashamed of the dedication. Saying this is paying the young composer something more than a slight compliment. The reader may guess from the dedication that Mr. Kreuz is an admirer and disciple of Brahms, and this guess he will find borne out by the music. We have here an Op. 1 which is full of promise, and is, at the same time, also an achievement. The vocal melody, often more declamatory than lyrical, has a free gait, and the accompaniment distinguishes itself by richness. The poems set by the composer (both the original German words and an English translation are given) are: "Am fernen Horizonte" ("I see on the far horizon"), "Jung sterben" ("Must I then die now?"), "Mädchen mit dem rothen Mündchen" ("Lassie with the rosy lips"), and "Vorsatz" ("Nay, I will never tell").

*Four Songs*, with pianoforte accompaniment. By THOMAS CHAPMAN. (Edition No. 8,818; net, 1s.) London: Augener & Co.

THERE is nothing of that abomination the English drawing-room ballad about these songs, and yet they are as easily comprehensible and as straightforwardly melodious, as any one can reasonably wish. But whilst in the former the trite, inane, and namby-pamby, rule supreme, in the latter everything is fresh, genuine, and vigorous. The words are taken from Shelley ("The World's Wanderers"), McCurdy ("If I could see him once again"), and Robert Herrick ("To his Mistress" and "A Lyrick to Mirth").

*Songs of the Year.* Twelve two-part songs for female voices. The words by EDWARD OXENFORD, the music by HERBERT F. SHARPE. (Edition No. 4,126f; net, 3d.) London: Augener & Co.

THIS latest instalment of the *Songs of the Year* comes in part, for it is "June." And we can recommend to lovers of song and summer the pretty naïve setting of "When roses blow in every bow'r, And all around is fair, When golden-hued is ev'ry hour, And fragrance fills the air."

*King Arthur*: a dramatic cantata. The words written by JAMES SMITTON, M.A., the music by JOHN MORE SMITTON. London: Novello, Ewer, & Co.

THE libretto of *King Arthur* is founded "to a certain extent" on Geoffrey of Monmouth's *History of the Britons*, and Sir Thomas Malory's *Morte d'Arthur*, "the main purpose of the author having been to construct a libretto that would afford opportunity for effective musical treatment." We will admit this claim, and abstain from

critically examining the verses. As to the music, it is tuneful, and simple and lucid enough for the most unsophisticated. But, notwithstanding this tunefulness and simplicity, there are not absent refinement and characteristic expression. Only occasionally we come on lapses into the puerile and commonplace. In one word, *King Arthur* is a popular, easily-executed, and intelligible, not a profound, work. We have no doubt that it will find favour with many, especially the smaller provincial, societies.

*The Voice and its Training.* By CHARLES LUNN. Derby: P. B. Chadfield & Son.

IN the now printed paper, read this year in Cambridge at the annual meeting of the National Society of Professional Musicians, Mr. Charles Lunn strikes another blow for the old Italian school of singing. "The fundamental and cardinal points of the old school," he says, "were these:—1. Complete pectoral inflation, as contrasted with clavicular and diaphragmatic or abdominal breathing. 2. Holding and compressing the air, as contrasted with no hold and no compression. 3. The attack, or *coup de glotte*, as contrasted with no attack, or attack falsely defined and wrongly placed. 4. Full power of voice, as contrasted with soft practice. 5. Equal power of sound, as contrasted with an increase and decrease of power. 6. The complete isolation of vocal tone from all consonants, as contrasted with the union and association of voice with other parts of speech." For the rest, we direct the reader to the paper itself, which may be had at the moderate price of 3d.

*Illustrated Manual of the Vowel Sounds* in Voice Production and Singing. By M. A. CARLISLE CARR (Mrs. St. John Carr). London: Weekes & Co.

IT seems to us that the ear, and not the eye, is the best instructor of the muscular sense, on which the correct pronunciation of the vowels depends. Apart from this, however, the illustrations of the mouth in pronouncing the various vowels are very interesting. We differ from Mrs. Carr on many points, but in not a few cases the difference may only be apparent, be owing to her loose, unscientific manner of expression, which, indeed, detracts considerably from the value of her little pamphlet of thirty-five pages.

## Concerts.

By J. B. K.

### PHILHARMONIC SOCIETY.

THE Belgian violinist Mr. Ysaÿe, introduced here through the unflagging energy of the present directors, fell considerably short of the Continental panegyrics, some of which led us to expect a second Sarasate, in the execution of Beethoven's great concerto in D. His tone is by no means full, his style of expression lacks breadth, and his *cantilènes* suffers from a cheap sentimentality, misplaced, especially in Beethoven; and even in a technical sense he stood below instead of above his task. The inartistic introduction of a cadenza at the end of the *Larghetto* (taken "adagio") completely destroyed the beautiful transition to the final *Rondo*, whilst the inordinate length of the tedious first cadence (his own) marred the symmetry of the initial Allegro. In short the work has been far better played by performers of high repute, and the decided popular success only proved, how even "Philharmonic" audiences are led by "réclame." The violinist was better in Bach's *Prelude* and *Fugue* in G minor, but is obviously best suited in the light French

style, such as C. Saint-Saëns' Rondo capriccioso, which was tastefully given, although here also the mechanism was not free from blemishes. That any change of pitch excuses faulty intonation, as advanced by some, must be strange news to many, to whom even change of key makes in this respect no difference. Both "forte" and "pp." effects were occasionally overdone in the orchestral accompaniments in Beethoven's concerto. Further items in the programme were a symphony in B flat by Haydn ("First time in London") one of his earliest, composed, together with about thirty similar works, between 1761 and 1766 (at that time symphonies were generally published in sets of half a dozen), and the very clever symphony No. 5 in F by Frederic Cowen, the conductor of these concerts, which had already received favourable notice on its first production at a "Richter concert" in 1887, and which certainly did not deserve the ridicule cast upon it by the remark in the analytical programme, "Mr. Cowen connects no story with the music, which resembles Beethoven's No. 5 in being entirely abstract." Froulein Trecuelli, of Italian Opera celebrity, lent her ponderous contralto to a rendering of an antiquated aria by Rossini and an insipid ditto by Ponchielli. Notice of the fifth concert is reserved.

#### RICHTER CONCERTS.

A large audience, which filled St. James's Hall to its utmost capacity, greeted the return of the famous Viennese "chief" to his post as conductor of these concerts. True, the present scheme is almost entirely made up of familiar works, but their performance under Hans Richter's baton acquires new charm. His personal command over the band, combined with that perfect repose and apparent absence of all effort in bringing out those delightful *nuances*, which, added to reverential readings and generally correct tempi, constitute the chief excellence of the "Richter Concerts," is probably attained by few living conductors, apart from a memory upon which the music seems imprinted as on its respective copper-plates, and which enables the conductor to direct the performances with the greatest ease without book. The pieces given at the first two concerts were: Mozart's "Prague" Symphony in D, Beethoven's "Eroica" Symphony and "Leonora" overture No. 3, Schumann's Symphony No. 1 in A flat, Liszt's Hungarian Rhapsody No. 2, Wagner's *Meistersinger* overture, and "Charfsteinszauber" from *Farfal*, Brahms's variations on a Theme by Haydn and Glinka's Fantasia "Komarinskaja." Exception might be taken to the slowness of the tempo in the opening bars of the allegro in the *Leonora* overture, but on the whole the Richter Band surpasses itself this season, and, in particular, the performance of a magnificent "Wagner" selection, given in memory of the great composer's birthday (22nd May, 1813), at the third concert (20th May), was one of altogether superlative excellence—including that wonderful tone-picture, the *Flying Dutchman* overture, an orchestral hurricane of overpowering effect—and met with rare enthusiasm from an enormous audience, although something like an anti-climax was produced by the duet from the *Walküre* (Miss Anna Williams and Mr. Edward Lloyd, soloists), partly through the inadequate vocal powers of the lady singer, partly through the inordinate length—that besetting sin of most Wagnerian vocal creations—of the piece, at the conclusion of the concert.

#### THE BACH CHOIR

Gave, at its second concert, Dr. C. Hubert H. Parry's *Judith* at St. James's Hall. Considering that the *raison d'être* of this society consists in the production of J. S. Bach's works—an almost inexhaustible store of masterpieces—the selection of Dr. Parry's oratorio to fill an entire concert cannot easily be accounted for on purely artistic grounds. Apart from this, this noble work, distinguished by a wealth of genuine inspiration and musicianship of the highest order, and excellently performed under Dr. C. Villiers Stanford's enthusiastic conductorship, with Anna Williams, Lena Little, Edward Lloyd, and Watkin Mills, as chief vocal soloists, produced once more a powerful impression, the popular success being accompanied by two hearty recalls of the gifted composer to the platform. The somewhat inferior second part gains on second hearing.

#### THE WIND INSTRUMENT CHAMBER MUSIC SOCIETY

Terminated its present season at its third concert at the Royal Academy of Music with a selection of unfamiliar works of considerable interest, headed by Julius Rietz's "Concertstück," Op. 41, a work marked by charming melodious flow, brilliancy, splendid workmanship, and a masterly use of the wind instruments concerned—flute, oboe, clarinet, horn, and bassoon, the pianoforte part being confined to accompaniment and the usual "Tutti," which renders this piece perhaps a unique specimen of its kind. Weber's Duo Concertante, Op. 48, for pianoforte and the composer's favourite clarinet, which he employed to such remarkable purpose in his *Freischütz* and elsewhere, presented, with much old-fashioned writing and curious reminiscences from *Fidelio* and the above-named opera, many fine cantatas and other attractive episodes, whilst Rubinstein's Quintet, Op. 55, for the above-named combination of instruments, minus the oboe—apart from some occasional "padding" a most effective composition—might have reminded some of this fluent writer's very charming string quartets and other chamber works, conspicuous by their absence at the "Monday Pops" and similar concerts.

The vocal portion of the evening consisted in a performance, by a portion of the female choir of the Royal Academy, of Brahms's seldom-heard trios, Op. 17, with accompaniment of harp and horns, written in the composer's freshest, frankest, and in thoroughly vocal, style. Insufficient rehearsing and absence of the text in the programmes (in which the authors' names, keys, opus numbers, &c., of the various pieces should also be more completely given), operated as drawbacks to the perfect appreciation of these delightful works (recently revived, by the way, with great *clat* at Vienna).

According to the "prospective arrangements" the patronage of this Society, with General Lord Chelmsford, G.C.B., himself a well-known amateur clarinetist, as President, appears to be of the most solid description, and with the unusually liberal and tempting terms held out to membership, the permanent success of this praiseworthy institution should rest secured beyond a doubt.

#### SIR CHARLES HALLE'S CHAMBER MUSIC CONCERTS.

In one sense a sequel to the "Monday Pops," yet in another their very antithesis by reason of the comprehensive eclecticism which governs the choice of pieces for this supplementary series, won special distinction by the first production in England of Cherubini's posthumous String Quartet in E, which, so far from sharing the mere historic interest of most posthumous works, remained with two other quartets unpublished through the composer's death, the set being indeed written immediately after the completion of the three masterpieces of this kind known to lovers of chamber music. The quartet in E is marked by striking originality, breadth of style, and an exuberance of fascinating ideas, piquancy, and humour. That the "Faktor" is worthy of the last of the old classics may be taken for granted. If the two companion works turn out of equal value (the performance of the set has been urged in these columns some months ago) a fresh store of delight will have been added to the literature of chamber music. The beauties of the work were unfolded by a highly intelligent and refined performance by the following (four German) artists: Frau Néruda (Lady Halle), Herren L. Ries, L. Straus, and Franz Néruda.

Another novelty was G. Martucci's Pianoforte Trio in E flat, Op. 62, "Brahms" without the genius of Brahms, containing perhaps the longest adagio ever written, and which creates no strong desire for an acquaintance with the preceding sixty-one works! It is interesting to remark how also the Italian composers, Verdi, Boito, Mancinelli, Sgambati, Bazzini, Fiani, Martucci, &c., follow, like the English Sterndale Bennett, Mackenzie, Stanford, Parry, Cowen, Ashton, Hamish McCunn, &c., and for that matter the principal composers of every nationality, more and more closely in the wake of the modern German School. And, indeed, what would be the conditions of the music of the present without those modern German prototypes, Mendelssohn, Schumann, Wagner, and Brahms?

A. Dvůřák's more bizarre and cleverly contrived than genuinely inspired Pianoforte Quintet in A, Op. 81, was also given, the rest of the programmes of the two first concerts (at St. James's Hall) being of a more or less familiar description. Sir Charles Hallé held, of course, the post of pianist.

#### PABLO SARASATE

Is again celebrating a succession of triumphs at the series of concerts opened at St. James's Hall, and no wonder, since the famous violinist combines in a pre-eminent degree those elements which go towards making a genuine artistic as well as popular success. His singularly limpid and soft yet full tone, his exquisite grace, taste, and warmth of expression, combined with an almost unique *technique*, constitute a combination of charms altogether irresistible, that of novelty being superadded by the introduction of unknown and unfamiliar works. Thus, J. Kalf's picturesque and effective showpiece, "La Fée d'amour"—a recent Continental success—a beautiful Concerto, instinct with delightful melody in the first two movements, followed by a sprightly Finale in Rondo form by Emile Bernard, and Max Bruch's somewhat tedious Second Concerto in D minor, Op. 44, were given, along with Mendelssohn's hackneyed work of the same class, and those marvels of executive virtuosity, the concert-giver's own *Carmen* and *Muñeira* Fantasia, at the two first concerts. Orchestral pieces of considerable interest, such as Liszt's "Tasso" Symphony (exemplifying in a physical sense the "Power of sound" more completely than Spohr's work), Svendsen's beautiful "Rapsodie Norvégienne," No. 3, &c., were added, Mr. W. G. Cusins acting as conductor.

#### BENNO SCHÖNBERGER'S PIANOFORTE RECITAL

Afforded, as a rare exception to concerts of this kind—both on account of the music chosen and of the mode of its performance—a rare artistic treat to a numerous audience at Princes' Hall. Indeed, it would be difficult to determine whether the (far too seldom heard) young Austrian pianist shone to greater advantage in a magnificently *nuancé* rendering of Bach-Liszt's grandiose Fantasia and Fugue in G minor, or in the exquisitely pathetic "singing" of the adagio from Beethoven's rarely played early Sonata in C major, Op. 2, No. 3, or by the remarkable *jeu perlé* displayed in Kalf's Rigaudon, or by the truly poetic sentiment unfolded in a delightful selection from Chopin's less familiar works, or by the grace, variety, and point, which characterised his rendering of a very attractive transcription, by Seiss, of some of Beethoven's Orchestral *Deutsche Tänze* introduced for the first time in England. Certain it is that Schönberger's performance was distinguished throughout by a touch of rare fulness and beauty, which not unfrequently raised the piano itself above the level of mere keyboard effects, an absolutely faultless *technique*, and, above all, those delightful gradations of tone, contrasts of delicacy and passion, *verve*, *flair*—in short, those unmistakable manifestations of the *feu sacré* which combine to make an artist of the very first rank.

#### MISCELLANEOUS CONCERTS.

HERR JOSEF LUDWIG and Mr. W. E. WHITEHOUSE—the well-known professors of the violin and violoncello respectively—opened a new series of their interesting chamber concerts at Princes' Hall (the correct size for this class of music), assisted by G. Collins, second violin, and A. Gibson, viola. The concerted pieces given at the first two concerts were (in order of performance): Beethoven's Quartet in E minor, Op. 59, No. 2 (heard more than once during this season; but where is the true musician who has ever tired of Beethoven, and notably when a Rasumovsky quartet is concerned?); Haydn's in G, Op. 54; Brahms' Quintet in F, Op. 88 (overpraised on its first production, and unduly neglected ever since); and Beethoven's Quartet in B flat, Op. 18, No. 6; besides Brahms's Pianoforte Trio in C minor, Op. 101 (pianoforte, Miss Agnes Zimmermann); Grieg's Pianoforte and Violin Sonata in C minor, Op. 45 (pianoforte, Frau Haas); and some soli by the *bénéficiaires*. In the rendering of the concerted pieces for strings, an occasional lack of finish, balance of tone, &c., was compensated by youthful freshness,

and, on the whole, excellent taste and phrasing. The exponents seemed to enjoy the performance as much as the audience, and the artistic result was correspondingly satisfactory. But where are those crowds of classicists who but recently thronged St. James's Hall at the Monday "Pops?" After all, there is something in a name. Mr. H. Plunket Greene deserves commendation for the choice and expressive delivery of some German "Lieder," with excellent enunciation of the German text, whilst his voice production leaves something to be desired; and Miss Liza Lehmann was an artistic interpreter of some French and German songs of a lighter kind. Distinct praise is due to Herr H. Heydrich as accompanist, who also took second violin in Brahms' quintet.

The concert given by MISS FANNY DAVIES at Princes' Hall was marked by two important events. The young pianist brought, in conjunction with Herr Ludwig Straus, Brahms' new Violin Sonata, No. 3 in D minor, Op. 108, to a first hearing in London, a work which, although (with the exception of the tranquil slow movement) more sombre and passionate in character than the two essentially serene preceding Sonatas in G and A, is equally concise and transparent in texture; and being, moreover, comparatively easy to play, bids fair to become a favourite with accomplished amateurs. The second novelty, or quasi-novelty, of absorbing interest was the production of R. Schumann's "Spanisches Liederspiel," excellently given throughout (with the German text); but altogether exceptional charm of voice and poetic expression was imparted to the soprano part by that finished artist Frl. Fillunger, with Hilda Wilson, contralto, William Shakespeare, tenor, and Ffranccon Davies, baritone (a genuine bass would have improved the effect), as vocal associates, and Miss Fanny Davies as interpreter of the responsible pianoforte accompaniment. But where is the much-vaunted musical progress, if such a work draws only the faintest acknowledgment from a gathering of supposed connoisseurs? Frl. Fillunger also gave with fine feeling some Lieder by Schubert, and Clara Schumann, the concert-giver, confining her soli to a conglomeration of obsolete and uninteresting "passages" called "Toccata," by W. Sterndale Bennett, and Schumann's wonderfully original and fanciful Sonata in F sharp minor, Op. 11 (once one of Brahms' "crack" solo pieces), a commendable choice, if only as a change from the often-heard Sonata No. 2 in G minor. The rendering of these pieces was distinguished by the pianist's well-known artistic fervour and technical skill.

Distinct eulogy is due to Mr. ORTON BRADLEY for his chamber music concert at Princes' Hall, devoted exclusively to Brahms' compositions. If any modern composer's music can stand almost unlimited repetition, as a test of true genius, this may be said emphatically of the works of Johannes Brahms, grand in conception, and overflowing with detail of high musical value and unceasing interest. In the performance of the concerted pieces chosen for the present occasion, the sonata for violin and pianoforte in G, Op. 78, and the magnificent pianoforte quartet in C minor, Op. 25, Signor Achille Simone it proved himself a first-rate exponent of the respective violin parts, Miss Cecilia Gates was an excellent "Viola" and might in appearance and grace have successfully undertaken the "Viola" of Shakespeare, Mr. Charles Ould was a perfect "Violoncello," and the concert-giver did good work at the piano. But with regard to his "execution" of the "Waltzer," Op. 39 (dedicated to Dr. E. Hanslick), excessive nervousness or indisposition must charitably be assumed as the cause of the result. Nor can the rendering of the now popular "Zigeunerlieder," Op. 103, for vocal quartet and pianoforte, be said to have outshone their recent performances at the "Monday Pops." The pianoforte chosen was a somewhat harsh "Kirkman."

In no instance is the present expansion of female emancipation more *à propos* than in the cultivation of the "queen of instruments" by the *deightful effluents* of the *beau sexe*, as its very title indicates, upon which the display of the subtlest phases of musical expression, as well as of grace of person, finds its fullest scope. It is therefore pleasant to observe that the "SHINNER QUARTET"—composed of Emily Shinner, first violin, Lucy H. Stone, second violin, Cecilia Gates, viola, and Florence Hemmings, violoncello—has settled down as a permanent institution, and which, in point of executive ability and that conscientious zeal for which the female sex is justly noted, puts many similar

performances by male executants into the shade. The pieces chosen for the concert given at Princes' Hall were: Schubert's quartet in B minor, Spohr's "Gesangscene" (Miss Emily Shinner), and Brahms' pianoforte quintet in F minor, pianist, Miss Agnes Zimmermann, who added some soli by one of the most fertile, *spiritual*, and advanced composers of pianoforte music of his time—Domenico Scarlatti.

A word of notice must be given to MADAME FRICKENHAUS, who once more exhibited her many excellent qualities and praiseworthy research as a pianist by a performance of no less than eighteen pieces by fourteen different composers, ranging from Bach, Mozart, and Beethoven, to Moszkowski and Schütt, at her Recital at Princes' Hall.

## Musical Notes.

AN operatic novelty has been for some time past something of a rarity in Paris. But at last we have one to record: *Esclarmonde*—a romantic opera in four acts and eight tableaux, the words by Alfred Blau and Louis de Gramont, and the music by J. Massenet—the *première* of which took place at the Opéra-Comique on May 15. The work has been splendidly mounted, but neither the libretto nor the music seem to be of a nature that promises longevity. If some of the censures—such as abuse of leading motives and noisy instrumentation—may be attributable to prejudice; others—more especially lack of originality and genuine inspiration—are only too likely to rest on a more solid foundation. The principal parts were entrusted to Mlle. Sybil Sanderson (an American), and M. Gibert, the former a high soprano of a small compass, the latter a generously endowed tenor, who have both a great deal to learn yet in the matter of managing their voices.

THE great event at the Paris Opéra was the first appearance there of Mlle. Melba—an Australian and pupil of Mme. Marchesi—who, as Ophélie in Ambroise Thomas' *Hamlet*, succeeded as thoroughly in conquering the Parisians as she had before conquered the Bruxellois. M. Pougin enlarges in *Le Minstrel* enthusiastically and *con amore* on her excellent qualities—"son joli physique, sa distinction naturelle, la grâce élégante et souple de sa démarche . . . la voix pure et limpide, d'un timbre adorable et d'une justesse absolue." Of the book scene he says that she sang it "*non seulement avec une grande habileté de cantatrice, avec un goût rare et une grande sûreté sous ce rapport, mais avec de réelles intentions dramatiques et un mouvement scénique fort intelligent.*" As to the difficult scene in the fourth act, she executed the most arduous *colorature*, scales, and high shakes, with the greatest ease. In fact, M. Pougin remembers only two singers—Mesdames Nilsson and Fidé's-Devriès—who attained in the interpretation of the part in question such an "absolute superiority."

THE day of the *première* of *La Tempête* has not come yet, but seems to be approaching.

AFTER Bizet's *I Pescatori di Perle* (with Mlle. Calvé and MM. Talazac, and Lhéris in the principal parts) and Bellini's *I Puritani* (with Mme. Repetto-Trisolini, and M. Marconi, Cotogni, and Lorrain), Sonzogno's Italian Company, performing at the Paris Gaité, produced Gluck's *Orfeo*, which had not been heard for many years, and in which Mlle. Hastreiter showed herself a remarkable interpreter of the part of Orfeo, distinguishing herself even more by her acting than by her singing.

MM. ADOLPH MILLIAUD and COHEN have taken in hand the management of the Château d'Eau Theatre, and promise to begin on the 1st of June with *Patrie*, a

translation of Verdi's opera *La Battaglia di Legnano*, little or not at all known out of Italy. According to *Le Petit Journal*, the orchestra will to a large extent consist of ladies.

AN elaborate scheme of concerts in connection with the Paris Exhibition has been published, but is hardly important enough to be here set forth in full. The most interesting items are five orchestral and choral concerts respectively conducted by Lamoureux (May 23) Colonne (June 6), Garcin (June 20), Danbé (September 5), and Vianesi (September 19), and representative of the Concert Lamoureux, the Association Artistique, the Société des Compositeurs, the Opéra-Comique, and the Opéra.

THE Dupont-Lapissida management of the Brussels La Monnaie came to an end on June 4 with a performance of *Lohengrin*. The enthusiastic demonstrations of the public left no doubt on the mind of the observer that general and deep regret is felt at the departure of the directors and their artists, chief among whom are Mmes. Caron and Durand-Ulbach, and MM. Engel and Seguin.

THIS year's Bayreuth performances will take place from July 21 to August 18. *Parsifal* will be performed on July 21, 25, 28, August 1, 4, 8, 11, 15, and 18; *Tristan und Isolde*, on July 22, 29, August 5 and 12; and *Die Meistersinger von Nürnberg*, on July 24, 31, August 7 and 14.

AT the Berlin Opera-house a Wagner cycle is just now running its course: *Rienzi*, on May 26; *Fliegender Holländer*, on May 28; *Tannhäuser*, on June 1; *Lohengrin*, on June 3; *Tristan*, on June 6; *Die Meistersinger*, on June 9; *Rheingold*, on June 12; *Die Walküre*, on June 14; *Siegfried*, on June 17; and *Götterdämmerung*, on June 20.

THE Hamburg Singakademie concluded the concert-season with a, on the whole, satisfactory performance of Bach's B minor Mass, with additional accompaniments by C. Müller, of Frankfurt. At one of the Popular Philharmonic Concerts Schumann's *Paradies und die Peri* was brought to a hearing, and the music and excellent rendering were highly appreciated by the audience. Mme. Lucca sang the part of Frau Fluth in a performance of Nicolai's *Die lustigen Weiber von Windsor*, which was for the benefit of the benevolent fund of the Hamburg-Altona Society of literary men and journalists.

A MUSICAL festival will be held on June 2, 3, and 4 at Görlitz, in Silesia.

THE Cologne Gürznicn Concerts were brought to a close by an excellent performance of Bach's St. Matthew *Passion*. At the theatre a revival of Spohr's *Jessonda*, now not often heard, took place, and is worthy of record.

THE Cologne Mannergesangverein (Male Choral Society) began a most successful artistic tour through Italy with a concert at Milan, on April 20, and after visiting Venice, Bologna, Florence, Rome, Naples, Genoa, and Turin, concluded it in the first-named town on May 9. They sang a *Saluto all' Italia* by their conductor (Zöllner); an *O bone Jesu*, by Palestrina; two choruses by Sgambati; and compositions by Kreutzer, Schumann, Schubert, Liszt, Spohr, Silcher, Zöllner, Kremser, and others. The society was assisted by the singer Signora Donita, and the pianist Bertrand Roth. The last-mentioned gentleman, and the president and conductor of the Mannergesangverein, have been decorated by the King of Italy.

THE end of the season left the manager of San Carlo at Naples with a deficit. Among the operas produced was *Tannhäuser*, which, however, was hissed, partly, if not wholly, no doubt, because of the unsatisfactory rendering.



THE preparations which the Italian admirers of Verdi were making for the celebration of his jubilee as an opera composer (*Oberto, conte di San Bonifacio*), was produced at Milan on November 17, 1839, have been put a stop to at the earnest and urgent request of the old master, who is desirous of rest above all.

ERNST PERABO gave, at Boston, in the course of March four concerts—a *matinée* on March 4, a *soirée* on March 16, another *matinée* on March 26, and another *soirée* on the same day. The programmes are worth quoting. At the first concert were heard a new String Quartet by Bargiel, a Sonata in E major (without a *finale*) by Schubert, and a Piano Quartet by Scharwenka; at the second, N. Burgmüller's Overture to the unfinished opera *Dionys* and Symphony in D (arranged for four hands), Schubert's Piano Sonata in A flat, and H. Hofmann's Serenade for piano and violoncello (Op. 63); and at the third and fourth concerts ("in honour of Beethoven's 62nd death-day") Beethoven's Quintet (Op. 16) arranged by the composer as a Quartet for piano, violin, viola, and violoncello; Trio in B flat (Op. 97); and the songs *An die ferne Geliebte*, transcribed by Liszt for the piano. The Boston papers spoke very appreciatively of the concerts in their totality, and more especially of the concert-giver's share in them.

HANS VON BÜLOW, who, during a five weeks' stay in America, conducted various concerts, and gave four Beethoven recitals in Boston, Philadelphia, and New York (there twice), concluded his tour with the direction of an orchestral concert in the New York Metropolitan Opera-house, on which occasion he conducted Beethoven's *Eroica*, Haydn's B flat major Symphony, Brahms' Tragic Overture, the Prelude to the *Meistersinger*, and Meyerbeer's Overture to *Struensee*.

BÜLOW, who was so little pleased with America and the Americans on his preceding visit to the country, seems to be of a different opinion after this latest experience. "What a contrast between then and now!" we read in a Boston paper. "Von Bülow is the most amiable of men, and delighted with the country's progress. 'In music,' he says, 'America has advanced with seven-league boots, and with Edison electricity pace.' Talking of matters musical on this side of the Atlantic, Von Bülow declares: 'I am not ultra-Wagnerian, and deprecate the attempt to place his works on a pedestal above many other great composers. I knew Richard Wagner well, and helped to advance his school in Germany; but I am sensible and unprejudiced enough to believe there are other composers. It is to Johannes Brahms, of Vienna,' the great pianist added, 'that I owe redemption from the ultra-Wagnerian school. Broad and catholic in his musical views, he taught me that there are many musicians, many composers, not one. To sum up what I think, I will tell you what I wrote in a young lady's album recently. It was—I believe in Bach the father, Beethoven the son, and in Brahms the holy ghost of music.'"

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JULIUS ECKARDT'S "FERDINAND DAVID  
AND THE MENDELSSOHN FAMILY."

BY FR. NIECKS.

(Continued from page 147.)

MUCH interesting information may be gathered from the letters by Mendelssohn, Schumann, and David, quoted in Julius Eckardt's book, concerning the writers, many of their brethren in art, and the musical events and conditions of their time. The mention of the names of Liszt, Wagner, Gade, Hiller, Verhulst, Bennett, Ernst, and Lortzing, is sufficient to awaken curiosity. But if the reader wishes to satisfy his curiosity, he must get the book, for I must confine myself to a few points. Mendelssohn, on account of the space devoted to him in the book, presents itself first. I should like to insert here in full the letter which the precociously wise and dignified youth wrote in August, 1826, *i.e.*, at the age of seventeen: it is a revelation of his character, not a complete but an important revelation. Unfortunately, the document is too long. Some of the other letters, however, shall receive due attention, and in speaking of other letters I have in my mind's eye those in which Mendelssohn discusses with David what we may call the violinistic details of his now and for the last four decades famous violin concerto. Here then are some excerpts from a letter dated Frankfurt, Dec. 17, 1844: "To-day I have to make a request of you. I have now sent the score of the violin concerto to Breitkopf and Härtel, after making in it yet many alterations. . . . Also the principal part I have here and there altered, and I hope improved. On all this I should have liked very much to hear your opinion before giving it up to irrevocable publicity. If I were there [*i.e.*, at Leipzig] you would get off with a few afternoon visits, but under the present circumstances I must ask you to write to me about it very precisely. First of all then: Is the altered and lengthened cadence as it stands right? It pleases me much better. But is it practicable and correctly written? The arpeggios are now to begin in the *tempo* and continue in four parts till the *tutti* is reached. That is not too fatiguing—Is it? And the *diminuendo* up to the *pp*, can it be produced with ease? . . . A principal point, about which I am not clear (to be sure, I ought to

be ashamed of it), is the *pizzicato* accompaniment of the theme of the *adagio*. I had originally the intention of writing it so, but allowed myself to be deterred by I do not know what. But the question is now: not what effect the *pizzicato* produces, for that I know well enough; but what effect it produces in combination with the *coll' arco* of the basses and the solo violin? Pray, show the passage in score also to Gade, and inform me of his opinion. Don't laugh at me too much! I am really ashamed of myself, but I cannot do any better, and am unable to free myself from groping. The alteration in the solo violin, sheet 18, pages 2 and 3, is certainly an improvement—Is it not? Is the return to C major, sheet 20, page 4, now without the flute, easily playable? But quite easily? so that it can be played very delicately? . . . In conclusion, how is it with the passage on the last page of sheet 33? It seemed to me as if it sounded too hazardous. Does it, as it stands now, sound all right? Or would it be better to add the lower octave?" In a later letter Mendelssohn writes to David: "How good it is of you to fulfil at such a time my request and to occupy yourself with my concerto. Your counter-proposals I accept with my best thanks, and in order to bring the whole matter definitely to a conclusion I shall write down the passage, of which you tell me, with the few notes which I wish to be altered. . . . Once more, many thousand thanks, and remember us, as we remember you in good and bad days with hearty love and sympathy." It is much to be regretted that the author of *Ferdinand David und die Familie Mendelssohn-Bartholdy* omitted to print the musical examples in the letters, and did not ascertain the references to the original score. Of course the general reader would not have cared much for this, but for musicians a comparison of the earlier and later readings would have been interesting and instructive. It is clear that David had an important share in the composition of the concerto—that is to say, in its outward presentation, not in its subject-matter, a distinction that has to be kept in mind. I may here correct a misstatement made in the article "Ferdinand David" in Sir George Grove's *Dictionary of Music and Musicians*. After speaking of David's assistance of Mendelssohn in the composition of the concerto, we read: "In like manner 'Antigone' (letter Oct. 21, 1841), and probably many another of

Mendelssohn's works, was referred to him." Now the letter indicated does not contain a syllable about David having had anything to do with the composition of *Antigone*. Mendelssohn, delighted with the play, seems to have asked David to read it: the latter did so, and was likewise delighted; and Mendelssohn thereupon expressed his delight at his friend's delight. His words are as follows: "I thank you for having at once read the *Antigone*; that it would please you uncommonly when you would read it, that I knew beforehand; and just this impression which the reading of the play made upon me is the real cause that the thing will be accomplished." In short, as far as I know, there are no proofs, and there is certainly no probability, of Mendelssohn having called in the help of David, except in cases where the experience of a specialist was required. Indeed, what need had Mendelssohn of such help? Surely, no one will maintain that one of the best-trained and most highly-cultured masters of his and any time was unable to walk unassisted! It was worth while to correct the mistake, as few dare to question the statements of authorities, and fewer still take the trouble to verify them.

Of the celebrated musicians mentioned in the book none will interest English readers more than Sterndale Bennett. David wrote of him on April 13, 1839, from London: "I see Bennett every day, and on the journey I have learned to know all the loveliness of his character. That is a man from whom I should like never to part. I cannot understand how it is that all women do not want to marry him. It seems that his compositions are not very well known here; people see still the academy student in him. God knows whether he will succeed in making his way with his modest manner. There are few English musicians who would not think one mad if one were to say that he is a better musician than Mori, Lindley, and their other authorities. His health is pretty good: he looks well and is in excellent spirits." And again on July 16, 1839: "I cannot praise Bennett enough to you: he becomes, if this is possible, every day more amiable, more industrious, more manly, and is a real jewel in the artist dirt [*Künstlerschmutz* (*nicht Schmutz*)]. Peculiarly he does very well; he has many lessons to give, and is sure to make quietly his way."

I have already said that the letters from which the above passages are extracted were written by David in London. If not oftener, he was there at least twice. To his first visit, in 1839, David was no doubt induced by his sister Louise Dulcken, who after her marriage settled in 1828 in London, where she made her first public appearance at one of Ella's *soirées* in the following year, and attracted a large number of pupils, among them Queen Victoria. In Moscheles' diary we read of her: "The piano playing and hearing world got a valuable addition in Madame Dulcken, the highly-gifted and distinguished sister of the Concertmeister Ferdinand David, who removed from Hamburg to London, and could not but be received by all genuine artists and studious amateurs with open arms." Madame Dulcken's brother, too, got an excellent reception on his first visit to this country as well as on a later one. His account of what he played and how he was applauded is interesting enough, but not so interesting as what he says about the musical life in London. "The acquaintance of the Philharmonic orchestra," he writes on April 13, 1839, to Mendelssohn, "I made as an auditor at the last concert, in which I had nothing to do. If they had instead of half a dozen conductors a fellow like you, for whom they could not but have respect, and who would thoroughly drill them for a year or two, they could compete with any orchestra in the world. But, as things are, I must confess that it produces

upon me the effect as of a wonderful organ, on which a tedious player without taste exercises himself. The tone is beautiful, but there is no shading. Further, in all catchy passages they strike in a little beforehand, as if they got extra pay for it. The *sforzandos* are like elephant steps, and *pianissimo* and *fortissimo* they do not know. The basses sound excellently, but the high tuning is a great drawback. The beginning of the trio in the scherzo of the C minor Symphony is, because of their not having even the low *c*, played an octave higher, which altogether spoils the effect. At the same time the means are extraordinary, and with one-half of them we could be perfectly content at Leipzig. The Italians I have not yet heard, but I shall go one of these days. If only it will amuse me! More I do not ask. The available male and female singers of the English race are not first-class. A Miss Birch is the best: she has a delicious voice, but sings sometimes too sharp. All the others are mediocre, especially the men. . . . *À propos*, a new degree of success at Paris is *un succès des plus pyramidaux*: which, however, none of the Parisian heroes—such as Batta, Haumann, Artôt, Panofka, and others—have here found in this season. They pass by without leaving a trace, and suffer shipwreck, a beautiful execution notwithstanding (of which the last-mentioned artist cannot be accused), on the rocks of frivolous and even tedious compositions. To my great delight, harmonics and *pizzicato* are going out of fashion here; the most stupid knows now at last that it is charlatanism, and is glad that he perceives it. To be sure, many a one will lose his principal effects." In a letter dated London, May 4, 1841, David writes to Mendelssohn: "The season is not brilliant; the Philharmonics are empty, and, a few concerts excepted, business seems generally bad. Vieuxtemps has played with success, but has thus far only three engagements, and he too complains. You probably know already that they have murdered your *Song of Praise*; it is awful how careless they always are in the preparation of performances. Yesterday I heard the ninth symphony conducted by Moscheles and—would you believe that he had the double-bass recitative in the last movement played by old Dragonetti alone? That an organ accompaniment was written to the 'stürzet nieder Millionen,' and several passages in the vocal parts quite altered? If Moscheles does this, what is to be expected of others?—At the last concert they played your *Melusine* according to the old version, which was hitherto unknown to me, and thus the overture pleases me much less than in its present form. Moreover, they played in such a lukewarm manner, without light and shade, that I was quite angry. There can be no doubt that a revolution in matters musical is here at hand. From many quarters the proposal has been made to me to settle here. But as long as things are tolerable in Germany, I don't think of it."

The above extracts contain, besides curiosities, matter for rejoicing and serious reflection. Englishmen may, for instance, rejoice that, whatever was the case when David visited this country, at present English singers can easily hold their own beside their Continental brethren and sisters. Englishmen may no less rejoice that compositions are now comparatively very rarely meddled with; nay, they may even rejoice that something like a revolution has taken place since the days David made and noted down his observations. On the other hand, the remarks about conductors and insufficient rehearsing could have been made in the ninth as well as in the fourth and fifth decades of our century, and consequently deserve to be pondered on.

In conclusion, we wish Herr Eckardt's pleasant book all success.

## THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from page 149.)

## VOL. I.\*

It appears to be a favourite method with all biographers of, and writers on, Bach to treat their subject by division into epochs, and refer in detail to the Arnstadt, Mühlhausen, Weimar, Cöthen, and Leipzig periods, both as regards incidents of life and musical creations. If the organ compositions could be dealt with in a similar manner, and strict chronological order maintained, an edition of the highest interest would be the result, for therein would be seen the gradual development of the composer's genius, and a stately musical edifice, from deep foundations to "cloud-capped towers" would be presented to the student's mind. But all authorities down to, and including the latest, Spitta, show that this is impossible. Hence we find no two editions of the organ works preserving the same order of succession in the pieces, nor, indeed, uniformity of opinion as to what are or are not, strictly speaking, organ pieces at all. There is not wanting evidence that this or that composition can be assigned with something like certainty to a particular period; and Dr. Rust (in his minute and elaborate preface to Vol. XV. of the Bach-Gesellschaft publication—to be referred to again) indicates how a correct judgment may be arrived at as to the essential character of a composition, whether for organ or clavier (clavichord), if one is not too easily led astray by the existence of a part for the pedals. To take for examples the six sonatas and the four concertos (Peters, Vols. I. and VIII.), on this point Spitta truly says:—"In his organ music proper, Bach turned to account much of his chamber music. But he took care not to transfer the forms without alteration, and in their entirety. We possess neither genuine organ sonatas by him nor organ concertos" (III., p. 212). As to the various editions, that of Peters will be dealt with as each number in Mr. Best's arrangement comes under notice; and with reference to the publications of the Bach-Gesellschaft, it is only necessary here to state that some of the choral-preludes being included in the "Clavierübung," Part III., they appear with the other works appertaining to that book, in the third volume. The fifteenth year's issue comprises the six sonatas (or trios), three collections, each of six preludes and fugues, three toccatas, and the passacaglia. The twenty-fifth year brought forward the "little organ-book," the "Schüler" chorales (six), and eighteen of the "great" choral-preludes, including Bach's last composition, his "Swan's song," the elaboration of the organ chorale, "Wenn wir in höchsten Nöthen sein," undertaken, when blind, by the help of his pupil Altnikol. All these, with many additional ones, will be found in Peters (Organ Works, Vols. V. to VII.). From this it will be seen that the Bach-Gesellschaft has not by any means finished with the organ music of the master; and possibly some of the minor pieces may not appear at all, as a passage in the preface to Vol. XV. seems to hint at.

In the reviewing columns of this journal some of the

special features of Mr. Best's editing have been named. These may here be briefly summarised. To speak of the beauty of the engraving and general get-up of anything bearing the imprint of Augener and Co. would indeed be superfluous; but one point, even here, is noticeable. On opening the volumes of Bach's Organ Works, the first thing to strike the eye is the size of the note "heads," which, as the books lie upon the table, seems unnecessarily large. But place a copy side by side with ordinary organ music on the desk of a "three-decker," and it will be seen that attention has been bestowed upon a point of really great importance, although one too often overlooked. The notes stand out at that distance so clearly that to a player of average eyesight a misreading ought to be an impossibility. Then come indications of *tempo*, both verbal and metronomic; assistance to the performer in matters of fingering and pedaling; elucidations, in foot-notes, of the old *agréments*, or *Manieren*, so little understood, apparently, in the present day; and, lastly, and even more important than all, from a "past master" in the art, a guide as to the proper registering, or combination of stops, to be adopted in each piece. As Dr. Rust has pointed out, Bach used the expression *Organo pleno* in the sense that "full orchestra" is understood to bear to-day. There is sufficient internal evidence in the works themselves to show that Bach fully appreciated and employed every effect of variety the organ could yield; and learned commentators like Rust and Spitta have added to our information in this direction. This, however, is not the place for details on the subject; and the reader is referred to some able papers on "Bach's Organ Compositions and their Treatment" in THE MONTHLY MUSICAL RECORD for 1881 (pp. 185, 208, 226), which may be read with profit while examining Mr. Best's exposition.

Further, the text has been subjected to thorough revision, the editor going the length of reducing the whole to manuscript, in order to render the design of each work conspicuously plain to the student; and the left-hand part, in particular, has been the object of painstaking attention, the full extent of which will only be apparent to the practised executant, who knows but too well how the "inner parts" are inextricably jumbled together even by composers themselves, to say nothing of the doings of untrained copyists and transcribers. Of this revision, some details, to avoid repetition, can be dealt with in a general manner before entering upon the special points in each number. First come matters of simple notation. Mr. Best clears off redundant notes, accidentals, double stems, and the like, thus greatly facilitating the work of the student while nowise interfering with the integrity of the text. For instance, in the second bar of Prelude No. 1, a semibreve in the upper part takes the place of two bound minims, and elsewhere a dotted note is inserted instead of two notes united by a tie. These examples will suffice to illustrate the principle adopted. Organists familiar with Peters' edition will readily recall to mind cases of superfluous accidentals, which, perhaps originating in extreme care for accuracy, are at times irritating to the performer. These are expunged. Next, as to the separate stems to the notes. When pure part-writing is succeeded by passages in full harmony, with free doubling, it is simply pedantic to adhere to the old style of printing. For an example—too long to quote here—let the reader look at Peters' edition of the Fugue in D, Vol. IV., p. 23, where the theme, in the pedal, is accompanied by chords in three parts for each hand. There is a perfect forest of stems; then compare it with Best, Vol. I., p. 37, and the effect upon the eye is remarkable. The most exasperating instance, however, occurs in the Prelude in F minor,

\* Augener &amp; Co.'s Edition, No. 9801.

Peters, Vol. 11., p. 31, where the part-writing is interrupted in this manner:—



Rust, more "thorough," gives five stems to the upper chord, making ten without that of the pedal note! There is perhaps no blame to be attached to these editors for their *facsimile* work, but it is time for practical musicians to have done with such absurdities of notation. Then the passages in semiquavers and shorter notes are grouped more rhythmically than in the old editions. Such a passage, in the Fugue in G minor, is thus given in Peters' edition (vol. iii., p. 53):—



Mr. Best gives it in this form (vol. i., p. 20):—



This may seem a very small matter, but it is certainly of importance in reading music. Other details are: the use of slurs for phrasing purposes; the clear indication, by the placing of rests, as to which voice or part enters or is silent; the omission of doubtful "graces," and appearance of some not found in Peters; and, finally, innovations in the division for the two hands of the rapid *cadenza* passages, examples of which will be found in the work above quoted on pp. 10, 11, and 21 (Best), with which may be compared Peters, pp. 48, 49, and 54. Keyboard experts will know best how to appreciate these minute particulars, so carefully adjusted by one admittedly *facile princeps* among executants. And now, leaving the general for the specific, I will proceed to point out the different readings that occur in the new edition. But, lest I might appear to pose as an authority, let me at once disavow any such pretension, and confess that it has never been my privilege to touch the precious autographs, or inspect the musical glories of the Royal Library, Berlin. I have, however, carefully compared the three editions so often mentioned, and found some points of interest which will now be placed before the reader.

The first volume of the edition under notice contains six Preludes and Fugues. Subjoined is a thematic extract of No. 1, in C major:—



This will be found in vol. ii. of the Peters' edition (No. 1), and in the fifteenth volume of the B-G (No. 15), bearing out the remarks made above as to the want of uniformity in the order of presentation in the various publications. This was one of the twelve preludes and fugues known to Forkel, and he gives the themes; but the prelude, as quoted by him, was an earlier form, of twenty-five bars only, and is given in Peters as a *variante* at the end of the preface. It also forms one of those known as the six great preludes and fugues collected, as Spitta surmises, by Bach himself into one work. From the watermark on the paper, the same authority dates the composition about the year 1730, during the Leipzig period; but evidence of an earlier time was afforded by a middle section between the prelude and fugue (afterwards abolished), pointing to an idea of attempting the concerto form of the Italian school. But I must not dwell upon these tempting historical details. It only remains to mention the authorities upon which the various editions are based. Dr. Griepenkerl's was the result of a careful collation of an early copy with the autograph in the possession of Moscheles; Dr. Rust further compared this with one belonging to Consul Clauss of Leipzig, both editors presumably consulting the Berlin MSS. The points of difference are numerous, but not of great importance. Mr. Best's text adheres more closely to that of Rust than that of Griepenkerl, but occasionally differs from both. As the Peters' edition is most accessible to the English student, I shall employ that for the purposes of comparison, mentioning only the deviations from the B-G publication as they occur. In the first bar of the prelude, the *e* is a minim in Peters, evidently wrong, as it adds to the number of "parts." In Best, p. 2, line 3, bar 3, middle staff, the *c* is a crotchet, in the others a quaver; and in the next bar the quaver stem is removed from the first note of the second group (Peters, p. 3, l. 2, b. 2, top staff); on p. 3, l. 2, b. 3, middle, a *b* flat is inserted between the *c* and *a*, the first two notes being semiquavers (Peters, p. 3, l. 3, b. 5); and in the next bar the notes *d*, *e*, fill up the chords in the treble. The principal variation is at the close, in the top staff, and its quotation will illustrate several points already mentioned.



In the fugue, Dr. Rust inserts the old grace called the *Schleifer*, which it is scarcely necessary to inform the musical reader consists of two or three short notes to fill up a melodic interval of a fourth or fifth. It occurs in Bach's clavier music (the second *menuet* of the *Suite Française*, No. 1, for instance), but I have never before noticed it in the organ works. To those curious to try its effect on the organ, it is sufficient to mention that it occurs in p. 4, l. 2, between the last notes *a*, *d*, *b*, *g*, highest part, and, similarly, p. 5, l. 2, b. 7. In Best, p. 5, l. 1, b. 8, the pedal note is a minim, in the other two it is prolonged



into the next bar as a semibreve and tied minim; on p. 6, l. 1, b. 3, top stave, the *f* is a minim followed by a crotchet rest, in the others the note is dotted. The former reading is preferable, as the same arrangement precedes and follows. These two different readings will be found in Best, p. 5, l. 2, b. 9, and p. 7, l. 3, b. 5; in Peters, p. 5, l. 1, b. 6, and p. 6, l. 2, b. 4, both occurring in the middle stave, the latter being alike in Peters and the B—G.



STEPHEN S. STRATTON.

(To be continued.)

(There is a misprint in the former article, p. 143, 3rd line from bottom. The date should be 1792.)

## HARMONY: ITS THEORY AND PRACTICE.

THIS is the title of a work by Mr. Ebenezer Prout, which will appear about the 10th of September. As the treatise will, it is believed, contain some novel features, our readers will probably be interested to learn something about the plan of the volume. We therefore give Mr. Prout's Preface in *extenso*—

So large a number of works on Harmony already exists, that the publication of a new treatise on the subject seems to call for explanation, if not for apology. The present volume is the outcome of many years' experience in teaching the theory of music, and the author hopes that it contains sufficient novelty both in plan and in matter to plead a justification for its appearance.

Most intelligent students of harmony have at times been perplexed by their inability to reconcile passages they have found in the works of the great masters with the rules given in the text-books. If they ask the help of their teacher in their difficulty, they are probably told, "Bach is wrong," or "Beethoven is wrong," or, at best, "This is a licence." No doubt examples of very free part-writing may be found in the works of Bach and Beethoven, or even of Haydn and Mozart; several such are noted and explained in the present work. But the principle must surely be wrong which places the rules of an early stage of musical development above the inspirations of genius! Haydn, when asked according to what rule he had introduced a certain harmony, replied that "the rules were all his very obedient, humble servants"; and when we find that in our own time Wagner, or Brahms, or Dvořák, breaks some rule given in old text-books, there is, to say the least, a very strong presumption, not that the composer is wrong, but that the rule needs modifying. In other words, practice must precede theory. The inspired composer goes first, and invents new effects; it is the business of the theorist not to cavil at every novelty, but to follow modestly behind, and make his rules conform to the practice of the master. It is a significant fact that, even in the most recent developments of the art, nothing has yet been written by any composer of eminence which a sound theoretical system cannot satisfactorily account for; and the objections made by musicians of the old school to the novel harmonic progressions of Wagner are little more than repetitions of the severe criticisms which in the early years of the present century were launched at the works of Beethoven.

It is from this point of view that the present volume has been written. The rules herein given, though in no degree inconsistent with the theoretical system expounded, are founded, not upon that, nor on any other abstract system, but upon the actual practice of the great masters; so that even those musicians who may differ most widely from the author's theoretical views, may still be disposed to admit the force of practical rules supported by the authority of Bach, Beethoven, or Schumann.

The system of theory propounded in the present volume is founded upon the dictum of Helmholtz, quoted in Chapter II. of this work (§ 42), that "the system of Scales, Modes, and Harmonic Tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetic principles, which have already

changed, and will still further change with the progressive development of humanity." While, therefore, the author follows Day and Ouseley in taking the harmonic series as the basis of his calculations, he claims the right to make his own selection, on æsthetic grounds, from these harmonics, and to use only such of them as appear needful to explain the practice of the great masters. Day's derivation of the chords in a key from the tonic, dominant, and supertonic, is adhered to, but in other respects his system is extensively modified, its purely physical basis being entirely abandoned. It will be seen in Chapter II. (§ 44) that by rejecting altogether the eleventh and thirteenth notes of the harmonic series, and taking in their place other notes produced among the secondary harmonics, the chief objection made by the opponents of all scientific derivation of harmony—that two of the most important notes of the scale, the fourth and the sixth, are much out of tune—has been fully met. In the vexed question of the minor tonic chord, Helmholtz is followed to a considerable extent; but Ouseley's explanation of the harmonic origin of the minor third is adopted.

Truth is many-sided; and no writer on harmony is justified in saying that his views are the only correct ones, and that all others are wrong. No such claim is made for the system herein set forth; but it is hoped that it will at least be found to be intelligible, perfectly consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers.

It has been thought desirable to separate as far as possible the practical from the theoretical portions of this work. The latter are therefore printed in smaller type; and it will be found advisable for learners, who may take up this work without any previous knowledge of the subject, to omit at least Chapters II. and III., dealing with the Harmonic Series and Key or Tonality, until some considerable progress has been made in the practical part of the volume. The exact point at which the student will do well to return to the omitted portions will depend upon his progress and his general intelligence, and must be left to the discretion of the teacher.

In the practical part of the work an attempt has been made to simplify and to codify the laws. With a view of effecting these objects, many rules now obsolete, and contravened by the daily practice of modern writers, have been altogether omitted, and others have been greatly modified; while the laws affecting the chords, especially the higher discords—the ninth, eleventh, and thirteenth—have been classified, and it is hoped, materially simplified. It is of the utmost importance that students who wish to master the subject should proceed steadily and deliberately. For example, a proper understanding of the chords of the eleventh will be impossible until the student is quite familiar with the chords of the ninth, which, in their turn must be preceded by the chords of the seventh. The learner's motto must be, "One thing at a time, and that thoroughly."

In preparing the exercises a special endeavour has been made to render them interesting, as far as possible, from a musical point of view. With this object they are, with a few exceptions, written in the form of short musical sentences, mostly in four-bar rhythm, illustrating the various forms of cadence. To stimulate the pupil's imagination, and to encourage attempts at composition, many exercises are in the form of double chants or hymn tunes. Each bass can, of course, be harmonised in several different positions; and the student's ingenuity will be usefully exercised in trying to write as melodious an upper part as possible for these little pieces.

Not the least interesting and valuable feature of the volume will, it is believed, be found in the illustrative examples, considerably more than 300 in number. These have been selected chiefly, though not exclusively, from the works of the greatest masters, from Bach and Handel down to the present day. Earlier examples are not given, because modern harmony may be said to begin with Bach and Handel. While it has been impossible without exceeding reasonable limits to illustrate all the points mentioned, it is hoped that at least no rule of importance has been given without quoting some recognised author in its support. It may at all events be positively said that, had want of space not prevented their quotation, examples might have been found to illustrate every rule laid down in the volume.

It was originally intended to have included in the present work chapters on Cadences, and on Harmonising Melodies. The volume has, however, extended to so much larger dimensions than was at first contemplated, that these chapters, which belong rather to practical composition than to harmony in its strict sense, have been reluctantly omitted. It is intended to follow the present work by a treatise on Composition, in which these and similar subjects will be more appropriately dealt with.

The author desires to acknowledge the valuable assistance he has received in the preparation of his work, first and foremost from his son, Louis R. Prout, to whom he is indebted for a very large number of the illustrative examples, and who has also written many of the exercises. Valuable aid has also been received from the late

Rev. Sir Frederick Onseley, with whom, down to the time of his lamented death, the author was in frequent correspondence on the subject of this work. To his friend Mr. Charles W. Pearce also, the author must express his thanks for much generous interest and many most useful suggestions, as well as for his kind assistance in revising the proof sheets of the volume.

It would be unreasonable to expect that the present work will meet with universal approval; but it may at least claim to appeal to teachers and students as an honest attempt to simplify the study of harmony, and to bring it down to date.

### F. COUPERIN.

HIS FOUR BOOKS OF HARPSICHORD MUSIC.

By DR. FR. CHRYSANDER.

THERE can be no doubt that Couperin's Clavecin music had achieved a wide circulation long before he collected and printed it in "books." He himself says that he was continually urged to publish these pieces, which he was not able to do earlier on account of his multifarious court duties, several illnesses, and also on account of the slowness of the engravers. A special inducement to print them was afforded by the inevitable faultiness of the copies.

"The novelty and variety of my pieces have secured them a favourable reception with the public," says Couperin in his preface to the first book. But even without his express assurance, we should conclude this from the character of his music. One can hardly now imagine with sufficient vividness how surprising and fascinating the music of young Couperin must have appeared to his contemporaries. Here was a harpsichord player who produced quite new sound effects. Even when his music affected the old style, it was still so different, so characteristic. It was all so completely modern, too, and seemed to reflect the Paris life of the day in all its brilliancy.

For every utterance of this life, for every side of French culture of the period, he found musical expression. This is shown, in the first place, by the representation of actual objects, particular persons, customs, and incidents, and it is this side of his art which particularly strikes the eye of those who make acquaintance with Couperin's harpsichord music. A certain inclination for such musical picturing as is now usually called "Programme-music" began to come into fashion in Couperin's youth, stimulated by the opera which first spread generally over Europe in the last decade of the 17th century. Thus the learned German Cantor Kuhnau composed quite seriously his "Biblical narratives" in the form of sonatas for the harpsichord, and Froberger described in music his experiences of a stormy passage between Calais and Dover.

But all this was far outstripped by Couperin, for he went beyond his contemporaries not only in the multifariousness of the objects he described, but also in the superior self-conscious position which he took as a composer. Not casually, but constantly, and on principle, he made use of this means of artistic production. To this point we have his own testimony, for he says in the remarkable preface to the first book, "*In composing, I have always a particular subject before my eyes.*" Various circumstances suggest to me this and also my titles, concerning the origin of which I may be excused further explanation. Meanwhile, I may flatter myself that these titles, like the pieces to which they refer, are regarded under my fingers as mostly happy portraits, even if they do not come within a long way of the charming originals."

What Couperin here in his true French gallantry

would express refers to living prototypes and particularly to the ladies of the Court whom we may regard as mostly his pupils. But he did not forget the famous ladies of Grecian mythology and ancient history (Diana with her train, Minerva, Terpsichore, Atlanta, Vestals, Amazons, &c.), for these he had every day in the opera the best of models. In more detail, and apparently with more gusto than these antique subjects, did he treat the past events of his own country, rural fêtes, grotesque festivities of the old minstrels, which had endured even to Couperin's time, dances of every kind, and the like. It is clear that he always kept his eyes about him, and let slip no subject that could be suggestive to him in any way.

The first three books of his harpsichord music are especially remarkable by their great variety. In the fourth book he narrowed his ground more and more. These four books Couperin produced at his own expense in large folio, publishing them himself, a course which did not assist in their circulation. The engraving of these on copper plates, and the entire get-up, is really superb, these four books affording the finest example of music-printing of their time. They appeared in the years 1713 to 1730 under the following titles:—

1. *Pièces de Clavecin*, composées par Monsieur Couperin. Premier Livre. Paris, 1713.
2. *Second Livre de pièces de Clavecin*, composé par Monsieur Couperin. Paris, 1716—17.
3. *Troisième Livre de pièces de Clavecin*, composé par Monsieur Couperin. Paris, 1722.
4. *Quatrième Livre de pièces de Clavecin* par Monsieur Couperin. Paris, 1730.

Differing from most of the composers of the time Couperin does not write "Suites," but connects his pieces in larger groups, called "Ordres." This name was more convenient, as it allowed him not only to make use of the suite form where desirable, but also to class together all possible kinds of free forms. How multiform and varied he could be in these Orders of his an example will make evident. The fourth "Ordre" of the first Book consists of four, or, properly, seven movements:—

La marche des gris-vêtus—Les Bacchanales, première partie: enjouements Bacchiques; seconde partie: tendresses Bacchiques; troisième partie: fureurs Bacchiques—La Pâtelaine—Le reveille-matin.

The fifth Order, on the other hand, has no less than 14 movements:—

La Logivière, Allemande—Première Courante—Seconde Courante—La Dangereuse, Sarabande—Gigue—La tendre Fanchon, Rondeau—La Badine, Rondeau—La Bandonline, Rondeau—La Floré—L'Angélique, Rondeau—La Villers—Les Vendangeuses, Rondeau—Les Agréments—Les Ondes, Rondeau.

In this latter group the framework of the suite can be easily perceived, whilst in the fourth order there is no trace of it, but all is arranged according to individual fancy. But even where Couperin adopted the elements of the suite, he never produced genuine suites; in the government of his kingdom he is usually arbitrary and unpremeditated.

It follows from this that Couperin has contributed nothing to the development of that principal musical form of his period, the suite. The great merits in this department which may fairly be ascribed to him, have therefore another origin. It was not the cyclic form which was continued and used in a restricted way by Couperin—for his "Ordres" were at the best but transiently imitated,

and never stood as recognised forms of composition—but his constructive powers showed themselves entirely in the single movements. Couperin's Allemandes, Courantes, Sarabandes, Giges, Menuets, and single pieces in general, are in the form of all examples of their species, and for this reason had a far more decided influence on the productions of young composers than any such movements that had gone before. Add to this the melodic contents, the wealth of fine ideas, and a complete suitability to the instrument such as had not been known up to that time, and the profound and singular influence which he exercised upon his period may be well understood.

With all this, the merit which Couperin earned as an improver of musical form is not yet satisfactorily explained. Amongst all the forms which he absolutely commanded, one especial one stands out far above the others, and may easily be recognised as the composer's favourite. This is the RONDEAU. In the first book it appears 13 times, in the second 16, in the third 12, and in the fourth 5 times. He has used this form, then, no less than forty-six times. But besides the large number, more important is the circumstance that these rondo pieces are of greater scope than any of the other movements.

That Couperin chose this rondo form as the centre of his cosmos, and employed on it a quite unusual measure of art and industry, is not surprising; for it was just the elements of this form which were most richly afforded him by his associates. The operas of his idolised Lully are full of such suggestions. Many of the instrumental movements which in the music-dramas of this equally fruitful and original composer abound, and are expressly designated as "Rondeaux," needed only to be enlarged by Couperin and provided with several "couplets" in order to comprise what we must regard as *his* rondoau. The Songs of Lully, too, are full of such movements. In *Alys* (pp. 29–45 of the printed score) he has two whole scenes (Act I., Sc. ii. and iii.) related half to the rondo, half to the *da capo* form, and so it often happens as it did in that time, when the broader aria with *da capo* was still in its infancy, while the rondo was a universally welcomed form of musical expression, until it was superseded by the *da capo* aria. A splendid song-rondo with varying measure may be found in Handel's opera *Orlando* (printed in my edition of Handel's works, Vol. 82, pp. 67–72). For a Frenchman, however, the rondo had a special attraction through the fact of its being in old times the national form of music in which singing and playing could find their best exercise. We now understand well how Couperin was led to choose this form so predominantly, and to give it a development till then never attained. The names of "Rondo" and "Couperin" will remain for ever associated in musical history.

It would lead me too far were I to indicate here in detail Couperin's influence upon each of his contemporaries. But in order to give the reader a mere glimpse of his power in this direction, there is given as a musical supplement to the present number that charming piece which Couperin published in his third Book (pp. 320–1 of the present edition) under the designation of "L'Artiste." And certainly this was done because Handel composed upon the same theme the "Courante" which in his fifth Suite immediately precedes the so-called "Harmonious Blacksmith" (see his Works, II., p. 35). Every one knows that Handel's Courante is beautiful, but, nevertheless, if anybody gives the preference to Couperin's piece, I for one shall not oppose it. No higher praise can be imagined for the excellent, but till now so neglected French master, than the possibility of a comparison with Handel, and in some instances a comparison in Couperin's favour.

Couperin's music is perfect harpsichord music, which brings into play all the delicacies and peculiarities of the instrument, and which also requires the same instrument for its proper display. Upon the modern piano it can never be fitly reproduced. Those who wish to thoroughly enjoy its performance must therefore return to the clavessin or harpsichord.

Now, it is very remarkable that Couperin, in spite of this familiarity of his art with the instrument used in his day, yet expressed a longing for some different one. He says in the preface to his first Book: "The clavessin is perfect as regards scope and brilliance, but one can neither increase nor diminish the tone on it (*crese*, and *decrese*.). My thanks would therefore be due to any one who through skill and taste would be enabled (in this respect) to improve its expression." This was written in the year 1713, when Cristofori in Florence had already invented the pianoforte. There is no information as to whether Couperin in after years became actually acquainted with the new instrument.

The foregoing paper on François Couperin lacks for its completion a reference to the Harpsichord School which, under the title of "L'Art de toucher le Clavecin," he published in 1716, a highly instructive and lastingly valuable work, to which, under the designation "Méthode," he often refers in his harpsichord music. This, the first real Clavier-school printed, is only here left unmentioned because I propose dealing with it in conjunction with Alessandro Scarlatti's Harpsichord School in a special article.

#### OUR MUSIC PAGES.

THIS month's Music Pages bring Couperin's "Les Moissonneurs," Rondoau, and "L'Artiste." We refer our readers to the Couperin articles which appeared in Nos. 218 to 222, and the present number (pp. 174 and 175) of the MONTHLY MUSICAL RECORD.

### Foreign Correspondence.

#### MUSIC IN VIENNA.

August, 1889.

MUSIC being, at this season very properly, almost exclusively made to do duty, in its lighter *genre*, as an adjunct to social enjoyments at our innumerable open-air restaurants in and round the merry Kaiserstadt, a "general pause" must supersede my customary notices upon operatic and concert performances.

Meantime, Herr Wilhelm Jahn, the excellent Director of our Imperial Opera, so far from resting upon his oars, has been ransacking Germany from east to west, and north to south, for a suitable substitute for the attractive but recalcitrant Theodor Reichmann; out of twenty-two baritones whom he has heard, three having been asked to sing as "guests" during August next, to wit: Herr Neidl, of the Mannheim, Herr Ritter, of the Hamburg opera—both Austrians by birth—and Herr Carl Meyer, whom you had opportunities to admire in London during this and last season. But just as in politics despots and radicals will at times coalesce for superior reasons, a *rapprochement* between the disciplinarian directorate of the Imperial Opera and the above-named unruly vocalist seems, on his promise of better behaviour for the future, after all not altogether out of the question for the benefit of both

parties, since on the one hand the pet of our public can be spared; on the other, Herr Reichmann loses both prestige and money by his exclusion from the Imperial stage, both as a regular member and as a "guest." Who will take the first step remains to be seen. In the first instance he is said to have concluded a very lucrative contract with Director Stanton of New York. Other acquisitions are the excellent bass, Herr Carl Grengg of the Leipzig stage, and Fräulein Louise von Ehrenstein of Berlin has likewise been invited to try her luck on our boards in youthful dramatic parts; whilst Fräulein Henriette Standthartner has already appeared very successfully as the Page in the *Huguenots* and *Ännchen in the Freischütz*. On the other hand, Fräulein Minna Walter, daughter of the famous tenor Gustav Walter, is reported to enter into a matrimonial contract with a wealthy landowner in Styria.

Sigrid Arnoldson has created quite a sensation at the German Theatre of Prague, being freely compared with Patti both in the *timbre* of her voice, brilliancy of execution, and unaffected style of acting. The captivating Swedish *prima donna* has signed a splendid engagement with Director Mahler for Budapest. A new symphony in B minor, by Joseph Rebeck—his *début* as a symphonic composer in the pleasant Bohemian capital—has likewise produced a most favourable impression, it being described as one of the best symphonic works of Slav origin—clear in design, according to the classic rules, but modern in idea and orchestral colouring after the manner of Wagner and Goldmark—which has been brought out for many years past.

To convey an idea of the extraordinary activity displayed even by our provincial towns, which puts to shame many a European capital, I may mention that the German Opera of the same city of Prague contemplates the production of the following important novelties for next winter: *Eddystone*, by Adolf Wallnöfer, the tenore robusto at that house; *Emerich Fortunat*, by E. N. von Reznicek, composer of the *Jungfrau von Orléans* and *Satanstulz*; the successful *Tempelherren*, by Litloff; *Cordelia*, by Solowjew, recently performed at St. Petersburg; *Die Kinder der Haide*, by Rubinstein; *Otto der Schutz*, by Max Josef Beer; *Kapitan Wilson* (*The Yeomen of the Guard*), by Arthur Sullivan, &c.; whilst the "Richard Wagner" Theatre promises performances of *Die Feen*, *Die Drei Pintos*, *Barbier von Bagdad*, &c. in Berlin, likewise during next winter, to be followed by performances in Spain, Portugal, and South America in spring! Of the important musical doings at Graz I spoke in my last; but even the town of Hermannstadt in Transylvania records performances of important works by Handel, Mozart, Weber, Schubert, Spohr, Wagner, Liszt, Robert Franz, Reinecke, Grieg, Brahms, Alb. Becker, Bargiel, Wurst, Robert Fuchs, &c.

The well-known composer, Millöcker, is just putting the finishing touches to a new operetta, *Poor Jonathan*, to be brought out at the theatre "an der Wien" during next season.

According to most flattering reports in the Leipzig press, the sixteen-year-old violinist, Hermann von Roner, pupil of Joachim, seems to have inherited much of his musical gifts and enthusiasm from his grandfather, Joseph Baron von Spaun (whom, by the way, I frequently met in the forties), the great Franz Schubert's most intimate friend.

Another Austrian, the Prussian operatic court-singer Franz Kropel, has been presented with a large photographic portrait of the German Emperor by order of His Majesty in recognition of his many years' services. The ceremony took place on the occasion of the 100th repre-

sentation of Mozart's *Nozze di Figaro* at the Berlin Opera.

The Emperor Francis Joseph has purchased a most rare musical manuscript for presentation to the library at Innsbruck, namely, a collection of songs of the Tyrolean minstrel Oswald von Wolkenstein, born in 1307 at the castle of that name. This famous *Minnesänger* had, as a knight-errant, traversed Europe and portions of the East, leaving to posterity an important collection of love and drinking songs in three MS. volumes, the most valuable of which being the one just acquired by the Austrian Emperor from the family of Count Wolkenstein, dated 1383, and containing, besides several portraits of the author, the notation of eighty-eight songs. The Innsbruck library possesses already one of the above mentioned volumes dated 1444, the third, dated 1425, belonging to the Imperial Library here.

A *propos* of ancient Tyrolese poets, the monument, executed by the sculptor Natter, in remembrance of "Herrn Walthers von der Vogelweide," will be unveiled at Bozen on the 15th September next, when festive celebrations on a large scale, and national in character, are promised.

Indeed the Austrians, who had hitherto preferred to enshrine the memory of their great musicians within their hearts—no doubt the best of all monuments—have of late years taken a start in their celebration also by statues and tablets. Thus, by resolution of the municipality of Oberdöbling near Vienna, an inscription is to be affixed to No. 214, Gymnasium-Strasse as follows: "In this house Lanner (the great waltz composer) lived, and here he died on 14th April, 1843"; and a stone will be placed near the "Binderhaus" bearing these words: "Here stood the house in which Ludwig Beethoven composed his *Eroica* in 1803." A leafhoven-festival pamphlet will also be published next autumn.

Musical visitors to this charming city will be interested to learn that Herr Nicolaus Osterlein, the energetic Director of the "Richard Wagner" Museum here, has, besides numerous literary and pictorial objects, acquired the magnificent marble bust of the great composer, executed by Professor Zumbusch in 1865 for King Ludwig II. of Bavaria, which, enshrined in a case made specially for the purpose, used to accompany the enthusiastic patron of Wagner's genius on his excursions and travels. Herr Osterlein is busily engaged with the third volume of his great Wagner catalogue—having completed the most difficult and voluminous section, which includes the entire *Parsifal* literature gathered from every possible source, books, pamphlets, newspapers, &c., from 1882 to the present date.

The death from old age is to be recorded of Eduard Stolz, the first conductor of Wagner's *Tannhäuser* here (at the Josefstadt Theatre), subsequently conductor and teacher of singing at Graz, amongst others of Fräulein Hoffmann, now the wife of Archduke Henry; and, lastly, ditto at Prague, where Fräulein Loisinger, recently married to Prince Battenberg, was among his pupils, and where he died. Stolz was conductor here at the Ring Theatre until its memorable destruction by fire.

#### THE FOURTH MUSICAL FESTIVAL AT KIEL.

FOR some years past Schleswig-Holstein has been counted among those States which periodically, though at somewhat long intervals, hold musical festivals. The first Holstein festival was conducted by Joachim in 1875, the two following by Reinecke (himself a native of Holstein), and the fourth this year by Herren Musikdirector Stange

of Kiel and Professor Wüllner of Cologne. Though Herr Stange is little known outside his native town, he is nevertheless a good musician, and as he conducted with conscientious care all the preliminary rehearsals for the festival, it is hard to understand why the sole direction was not entrusted to him, especially as the second conductor, Herr Wüllner, is hardly known in Schleswig-Holstein. Now-a-days it is the bounden duty of the smaller towns to arrange for musical festivals, without which their inhabitants would seldom have opportunities of hearing the great classical masterpieces adequately rendered. The fact that the "Mittelrheinische Musikfeste" have lost so much of their once pre-eminent importance is doubtless owing to the establishment of subscription concerts at Cologne, Düsseldorf, and Aachen, where performances similar to those of the "Musikfeste," and in the very same rooms, are given with ample artistic means. Such festivals, therefore, as those of Schleswig-Holstein, Schlesien, Mecklenburg, &c., deserve the heartiest approval and support.

At Kiel the programme on the first day opened with the second symphony of Brahms (in D major). This was succeeded by Handel's *Israel in Egypt*. We think it would have been just as well to have chosen a symphony by Haydn, Mozart, Mendelssohn, Schumann, or Schubert, as the one by Brahms. But it cannot be denied that it is the fashion now-a-days to "push" the works of Berlioz, Liszt, Brahms, &c., in places where Haydn and Mozart are hardly cultivated at all. It is not astonishing, therefore, that the symphony of Brahms only met with a cool reception from the Schleswig-Holstein public, who seemed in anything but a festive disposition at the end of it. The committee, it is to be hoped, will profit by this experience, and learn to consider it their duty not to indulge personal sympathies, but rather to cultivate the taste of the certainly not over-musical public of Holstein—"Holsatia non cantat"—by systematically directing their attention to our great classical musicians. The execution of the symphony, conducted by Wüllner, was on the whole satisfactory; the orchestra, consisting of nearly 100 sterling artists, played with admirable *ensemble*. With respect to the interpretation, we are afraid we hardly caught the meaning of Wüllner. He is not an ideal conductor—who subordinates himself to the composer and his work—but rather flaunts his own individuality in our faces, and makes mere outward show his chief aim.

The principal honours of the first day certainly fell to the chorus, 300 strong, selected from Kiel, Flensburg, Altona, Lübeck, Schleswig, Rendsburg, Ratzeburg, &c.

As the concert-room contains no organ, the additional accompaniments of Lindpainter, which are not at all elegant, had been chosen. We noticed many unjustifiable changes and omissions, for which we suppose Lindpainter's version is responsible; such as, for instance, the incorporation of the "Hallelujah" air from *Esther*. The interpretation of Herr Musikdirector Stange was thoroughly good.

Occasional defects of intonation can hardly be blamed upon the conductor, and it must be said to his credit that he did not mar the grandeur of Handel's sublime choruses by an affected exaggeration of the *nuances*—a mannerism now very much in vogue. The vocalists engaged were Fräulein Pia von Sicherer, Frau Joachim, Herr Dierich, and Herr Lissmann, who performed their tasks in a praiseworthy manner throughout.

On the second day all the performances were conducted by Herr Wüllner. His best effort was the direction of Bach's cantata "Nun ist das Heil und die Kraft," for double-chorus and orchestra. Bach will not bear any

addition of a conductor's own personality. The cantata was followed by Schumann's charming *Genoveva* overture, which was rather drily played.

Herr Lissmann then delighted the audience by his singing of the so-called "Jagd-Arie," from *The Seasons*. This song, when detached from the context, doubtless loses much of its proper effect, and one might presume that this air, and the Mozart concerto which followed it, were merely introduced for the sake of having the names of Haydn and Mozart in the programme.

Herr Isidor Seiss, of Cologne, played the pianoforte part in the concerto. Herr Seiss is a very eminent pianist, but he is far more at home in music of a "virtuoso" type than in that of Mozart, which demands for its proper rendering a congeniality of feeling and other artistic qualities which Herr Seiss does not possess. There is a curiously wide-spread fallacy that Mozart's works demand a certain coolness and reserve. On the contrary, they want the utmost warmth of tone, with brilliancy and spirit in the passages; they likewise present wide scope for the imagination and poetic feeling of the player, as Mozart marked the *nuances* somewhat sparingly in his concertos. It is for this reason, perhaps, that we so seldom hear a concerto of Mozart's played as it ought to be, and Herr Seiss's rendering, though much applauded, cannot be considered satisfactory. Frau Joachim gave a superlatively beautiful interpretation of the "Furienscene" from Gluck's *Orpheus*, though we could not help noticing that time has told upon her voice. Chorus and orchestra gave good support in this piece. We have yet to mention a performance of the *Tannhäuser* overture, the choice of which for a musical festival seems strange enough, since opportunities of hearing it come well-nigh every day. But it appears that it is a favourite show-piece of Herr Wüllner's, and it was certainly exceedingly well played. Beethoven's Ninth Symphony seems to be a stock-piece at these festivals. It has been performed at all four. On the present occasion, it was, on the whole, well played, though the wilful eccentricities of the conductor were somewhat disturbing. He seemed quite to revel in them—for instance, in the very marked differences of tempo in the Scherzo. The chorus parts were well sustained, and the solo-quartet (Fräulein Sicherer, Frau Joachim, Herren Dierich and Lissmann) proved quite unexceptionable. However commendable it may be to include the Ninth Symphony in the programme, it surely seems rather one-sided and exclusive to *always* have it at a festival which only lasts two days. The Third, Fifth, and Seventh Symphonies of Beethoven, and many other symphonies, equally deserve to be brought before the public, and rendered with the most perfect means at command.

## Reviews.

*Umoristiche* (Humoresken) for the piano. Op. 67, Book II. By E. DEL VALLE DE PAZ. (Edition No. 6, 1206; net, 1s.) London: Augener & Co.

THE new book of pianoforte pieces by Del Valle de Paz shows the composer's well-known qualities. His amiable characteristics manifest themselves no less in the whimsical *Allegretto melanconico* than in the piquant, coquettish waltz, and in the *Allegro con spirito* which concludes the book. We are always sure of finding in Del Valle de Paz's compositions elegance of form and contents.

*Bal champêtre.* Suite de danses pour piano. Op. 19, Nos. 4, 5, 6. Par EDUARD POTJES. London: Augener & Co.

NOS. 4, 5, and 6 of this Suite de Danses are, like their predecessors, easy and pretty drawing-room pieces. The mazurka, polka, and galop, cannot but charm by their liveliness and gracefulness the lovers of this class of music.

*Andante du 8me Quatuor* par MOZART. Arrangé par FR. HERMANN pour deux violons et piano. (Edition No. 5,330g; net, 1s.)

*Barcarolle* pour deux violons et piano. Par FR. HERMANN. (Edition No. 5,330h; net, 1s.) London: Augener & Co.

THE Editor in adding Professor Hermann's Barcarolle to the *Morceaux d'Ensemble* has enriched the series by a pleasing piece, of which, on other occasions, we have spoken with commendation. Of his talent for composition Friedrich Hermann has given many proofs; for his knowledge of the violin speaks a life's experience and work. And what shall we say of Mozart's *Andante*?

*Album pour le violoncelle et piano.* Par E. DEL VALLE DE PAZ. (Edition No. 7,674; net, 2s.) London: Augener & Co.

THIS album contains, effectively arranged for violoncello and piano, pieces taken from various of Valle de Paz's works for piano alone, which on their first appearance were discussed in the MONTHLY MUSICAL RECORD, and since then have become favourites with a multitude of players and hearers. They are (1) *Violette Blanche* (Op. 23, No. 3); (2) *Serenatella* (Op. 66, No. 3); (3) *Larghetto alla Siciliana* (Op. 44, No. 5); (4) *Albumblatt* (Op. 68, No. 3); (5) *Arietta* (Op. 71, No. 2); (6) *Serenatella* (Op. 66, No. 6); and (7) *Lied* (Op. 36, No. 3).

*The Vale of Flowers.* A Pastoral Idyl for female voices, soli and chorus, with pianoforte accompaniment. The words by EDWARD OXENFORD, and the music by PERCY GODFREY. (Edition No. 9,089; net, 2s.) London: Augener & Co.

MR. GODFREY writes with a smooth pen; his music is light and lively. No difficulties of execution or comprehension are anywhere to be found in it; and performers and hearers can enjoy its prettiness without effort. A bright introduction and chorus ("Awake, awake, the dawn is here!") opens the work. Then comes a flowingly melodious song ("Bright jewels of the glade and lea"). The third number is a spirited trio ("Who will come with me?"); and the following numbers are respectively a chorus ("The sun is high"), a recitative and quartet ("This is the spot whereon the promised bride," and "Sleep, for now the sun is sinking"), a recitative and song ("Rest, rest awhile," and "Rest, the golden sun in heaven"), a chorus ("The shrine with flowers"), and a finale ("Away, away from the vale")—each and all pleasing in their various ways. The literature for female voices receives in Godfrey's Pastoral Idyl an addition which will be welcomed by those for whom it is written.

*Songs: "Autumn Triolets" and "My Confidences,"* by ALBERT RENAUD; "Better to Know," by H. KREUZ;

"True Heart," by W. H. SQUIRE; and "O Maiden dear Maiden," by WALTER STEAD. London: Augener & Co.

THESE songs are, without exception, good, but in kind and character they differ greatly from each other. In M. Renaud's songs we are especially struck by French piquancy, grace, and finish; the most prominent qualities of the other songs are English simplicity and straightforwardness. We leave it to the readers to differentiate them farther.

*Songs of the Year.* Twelve two-part songs for female voices. The words by EDWARD OXENFORD, the music by HERBERT F. SHARPE. (Edition No. 4,126h; net, 4s.) London: Augener & Co.

THE course of the publication of this work keeps pace with the course of the year. This month we are presented with the eighth number of the series, *August*. The composition consists of a first and third section (with a characteristic accompaniment) in F major, and a middle section in A flat major. The poem is entitled *With the Stream*; and having said this, it is hardly necessary to add that the imitation of the gliding and waving of the waters furnishes the characteristic element of the accompaniment. The gait of the voice parts is leisurely, the nature of the middle section being well indicated by the underlying words: "Drifting, drifting, thither, thither, with the waters as they flow, Listening to their dulcet music as it whispers soft and low," &c.

*Ho! 'tis a Sunny Morning,* Hungarian Dance. By F. SCHUBERT. Arranged for two female voices. (Edition No. 4,027; net, 3d.) London: Augener & Co.

THIS is one of the excellent series entitled *Vocal Dance Tunes*, and numbers with the best among them. As to the Hungarian dance from the *Moments Musicaux*, that piquant, pretty piece, we know and love it all of us. And with this our say is said.

*The Emigrants.* A two-part chorus for female voices, with pianoforte accompaniment, by H. HEALE. (Edition No. 4,008a; net, 3d.) London: Augener & Co.

POPULAR melody and strong rhythm are the most striking features of *The Emigrants*, which is a very brisk composition.

#### RECEIVED FOR REVIEW.

FROM:—AUGENER & CO.: (*G. P. Moore*), "Intermezzo all' Ungaresse," Piano.—BEAL & CO.: (*G. P. Moore*), "Two National Dances," Piano.—BOOSEY & CO.: (*Lady Macdonald*), "After all these years," Song.—BREITKOPF & HÄRTHEL: (*G. P. Moore*), "Concertstück," Piano.—CHURCH BOOK DEPOT: (*Thomas H. Stanforth*), "Te Deum Laudamus," Anthem.—CURRY & SONS: (*A. Foote*), "The Skipper's Daughter," Cantata. W. DAWSON: (*H. Dawson*), "Impromptu Valse," Piano.—E. DONAJOWSKI: (*G. Vincent*), "A year's study at the Piano," The first principles of music.—E. DREW: (*Ed. Wright*), "The Old Album," Song.—DUF & STEWART: (*W. Broadbent*), "Mayday," Piano.—FORSYTH BROS.: (*J. Cameron*), "Minerva Valse," Piano; (*R. E. Gaultier*), "La Rose Celeste," Piano; (*S. Dean Grimson*), "Technical Studies," Violin; (*C. Garbutt*), "Klänge aus Norden," "Knospen, Nos. 1 and 2," Piano; (*E. Harraden*), "Song Fancies for Children," Songs; (*R. E. Lawson*), "The Ensign of our Home," Song; "Juanita," "Waltzes," Piano; (*O. Sondermann*), "Gavotte," Piano; (*J. Wierler*), "Allegro di Concerti," "Nocturne," "Tarantelle," Piano. J. GUTMAN: (*A. Ash-ton*), "Op. 39," Piano.—HART & CO.: (*Torriani*), "Requiem," Song.—I. HAYSON: (*H. Spork*), "Immanuel," Orchestral Parts.—HUTCHINGS & ROMER: (*G. L. Evans*), "To Daffodils," Song.—LONDON MUSIC PUBLISHING COMPANY: (*E.*

## F. COUPERIN'S PIÈCES DE CLAVECIN.

Revues par J. Brahms &amp; F. Chrysander.

*(Augener's Edition N° 8100.)**Les Moissonneurs.*

Gaiement.

Rondeau.

1<sup>er</sup> Couplet.2<sup>e</sup> Couplet.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff, connected by a brace on the left. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical elements such as notes, rests, ornaments (indicated by 'v' marks), and dynamic markings. The piece is titled "3<sup>e</sup> Couplet." and concludes with a double bar line and a repeat sign. The notation is written in a style typical of late 19th-century musical publications.



*L'Artiste.**Modérément.*

The musical score is written for piano in 6/8 time, featuring a key signature of two sharps (F# and C#). It consists of five systems of music, each with a treble and bass staff. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece is characterized by its moderate tempo and intricate melodic lines.

This musical score is written in G major (one sharp) and consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as slurs, ties, and ornaments (marked with a 'y' and a tilde). The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system features a dense, fast-moving treble line with many sixteenth notes. The third system continues this complexity with more slurs and ties. The fourth system shows a more melodic treble line with some rests. The fifth system concludes the piece with a final cadence in both staves.

*Allon*, "Second Sonata, Op. 12;" "Russian Suite, Op. 14," Piano; "Valerius' Song," Part Song; (*R. E. Bryson*), "How have I thought," Song; (*T. C. Cooke*), "Six Four-part Songs;" (*H. B. Omond*), "The Lord is my Shepherd," Anthem; (*J. Weingartner*), "Impromptu Grazioso," Piano; (*E. H. Whelan*), "Eternal Father, strong to save!" Song—MARRIOTT & WILLIAMS: (*L. Barnes*), "My Love"; "Tell me not of morrows," Songs; (*J. T. Gardner*), "Come, May, with all thy flowers," Song; (*P. Jackman*), "Vanished Voices," Song; (*H. E. Lath*), "Jack's Log," "The Forester," Songs; (*H. J. Ormerod*), "The Beautiful Year," "Love's Delay," Songs—METTIVEN, SIMPSON, & CO.: (*Raoul de Dreu-Kunz*), "Farewell," "Spillit Music," Songs—METZLER & CO.: (*J. A. Salmond*), "Alas, so long," Song—NOVELLO & CO.: (*T. B. Kelly*), "Magnificat," "Aunc Dimittis"; (*P. M. Gwynn*), "Christ is risen," Anthem; (*A. Toop*), "Christ is risen," "The Lord is my Shepherd," Anthems; (*J. W. Sidebottom*), "The Skratte's Song," Part Song; (*J. Wrigley*), "Make a joyful noise," Anthem—THOMAS MURPHY: (*T. Murphy*), "Excellent," Song—W. J. PETTITT: (*A. Berriard*), "Offertory Sentences,"—F. PITMAN: (*Annie Cutts*), "Music," "The Tear," Songs; (*F. Newman*), "How to choose a Pianoforte,"—RAABE & PLOTHOW: (*G. P. Moore*), "Serenata," Piano—RANSFORD & SONS: (*G. P. Moore*), "Serenata in E flat," Piano—SCOTT & CO.: (*H. Broad*), "Gavotte," Piano—STANLEY LEAS: (*M. Carmichael*), "Four Songs of the Harp," Songs; (*H. Kierulff*), "Afar in the wood," Song; (*L. Lehman*), "Allum of German Songs"; (*K. J. Pre*), "Hark! Hark the Lark," (Madrigal); (*S. B. Schieler*), "Album of Eight Songs," Songs; (*T. Smith*), "King Alfred in Athelney, Nos. 1, 2," Songs; (*A. Somerville*), "Weep you no more," Song; (*Marie Warm*), "Clotilde Kleiber," "Gavotte," Piano—VIADUCT PUBLISHING CO.: (*E. Wright*), "A Glimpse of Heaven," Song—WEEKES & CO.: (*W. Bendall*), "Toccata," Piano; (*G. F. Cobb*), "The Heart ever faithful," Songs; (*C. A. Ehrenfechter*), "Technical Exercises," Piano; (*A. Holm*), "Concert Overture," Organ; (*J. W. Jackson*), "All the whole heavens," Anthem; (*C. W. Lubbock*), "Romance in F," Violin and Pianoforte; (*N. W. H. McLean*), "Solemn March," Organ; (*C. Pinuti*), "Sleep in peace," Song; (*F. E. Pritchard*), "Notes on Musical Form"; (*W. H. Prout*), "Reverie in G," "The Old Mill," Piano; (*J. L. Reckell*), "Romance in D," Violin and Pianoforte; (*B. Sampson*), "Harmony Primer," "Exercises to Harmony Primer"; (*E. Wagner*), "Berceuse," Piano; (*C. Ward*), "Dickens Series Nos. 1, 2, 3," Piano; (*F. Whitmore*), "Eddia," "The Holly," Songs; (*J. Wrigley*), "Allegretto Grazioso," "Waltz in E flat," Piano—B. WILLIAMS: (*W. Broad*), "Joanna," "Sans Souci," Piano; (*R. W. Peard*), "Stars of the Summer Night," Song—CHARLES WOODHOUSE: (*G. F. Cobb*), "Two Songs, Nos. 1, 2"; (*J. A. de Orellana*), "Six Melodic Studies," Piano; "Trio for Violin, Viola, and Violoncello"; (*H. F. Sharpe*), "Variations for Two Pianofortes,"—C. H. WILLSON: "Musical Year-Book of the United States."

## Opera and Concerts.

By J. B. K.

### VERDI'S "OTELLO."

THANKS to the remarkable energy of the well-known impresario, Mr. M. L. Mayer, Verdi's latest opera *Otello* was produced at the Lyceum Theatre in its state of great magnificence, with the original *Otello*, the famous tenor Tamagno, the superb baritone Murel as Iago, band, chorus, and the celebrated *chef*, Signor Faccio, from La Scala at Milan. Detailed notice being rendered impossible through want of space, the bare record of the well-merited success of this important enterprise, the most prominent artistic event of the season, must suffice. Whether operatic *habitués* will in the long run prefer the earlier melodious Verdi with all his faults or the "matured" master of the declamatory style of Wagnerism, is another matter. That the famous *maestro*, with a store of melodic inspiration such as characterised his *Aida* at command, would never have written *Otello*, seems as certain, as that no composer, not excepting Richard Wagner, ever deliberately "crushed melody" when found.

### ROYAL COLLEGE OF MUSIC.

THE pupils of the Royal College of Music selected for their annual operatic representation, given at the Prince of Wales's

Theatre, Hermann Götze's masterpiece *The Taming of the Shrew*—vocally, orchestrally, and histrionically, by far the most difficult work as yet attempted by the plucky young students. And if it is added that the all-round performance went, with the single exception of a little unsteadiness in the exacting finale to the third act, without a hitch, very considerable credit is reflected upon all parties concerned, including, of course, very emphatically the zealous conductor, Dr. C. Villiers Stanford. Among the chief lady vocalists the largest measure of promise was held out by Maggie Davies ("Bianca"), who combines a charming voice with good method and natural grace. Emily Davies ("Katharine"), pardonably exuberant in style in the earlier scenes, gained—after she herself had felt *fittimelle* as the subdued vixen—considerably upon the sympathies of the audience, showing throughout earnestness and keen dramatic perception. Indeed, the general improvement, owing to increased confidence, after the first half of the performance, was remarkable. With regard to the male students, John Sandbrook ("Petruchio"), though somewhat too dandified as the bluff warrior in the first act, displayed remarkable singing and acting capabilities; whilst genuine *vis comica* was exhibited by Charles J. Magrath ("Baptista," a better actor than singer), Lempiere Pringle ("Hortensio"), John W. S. Metcalfe ("Gramio"), and Alfred C. Peach ("A Tailor"); David P. Evans ("Lucentio") being comparatively the weakest performer of the youthful "Troupe." But then an adequate tenor for such a *role* would now-a-days "coin money" on the professional stage. At the conclusion of the opera the principal performers were gracefully favoured by Madame Nodica with floral gifts from her box, which were, no doubt, received as a valuable prize no less than as an incentive to persevering progress. But what about the musical taste of our operatic *habitués* which allows that inspired work—the *juste milieu* between the bygone and advanced Wagnerism—to drop into oblivion, a prominent stockpiece on the *repertoire* of every operatic stage in Germany?

### RICHTER CONCERTS.

ANOTHER "Wagner" night—a sure "trump," and no wonder, since Wagner is heard at these concerts as nowhere else in this country—was given, including an unusually copious adjunct of vocal excerpts from *Lohengrin*, *Die Meistersinger*, and *Siegfried*, with Edward Lloyd (tenor), Max Heinrich (bass), and William Nicholl (baritone), as vocal soloists. The two first-named artists discharged their difficult task with a charm of voice, purity of intonation, and declamatory force, seldom equalled, and the reception of their magnificent efforts was of the most enthusiastic description; but Mr. W. Nicholl was, by comparison, somewhat "out of his depth." The "Richter" chorus efficiently joined in the *Meistersinger* and "Gräfeier" music from *Larsolf*. A better advertisement for the famous "Bayreuth Festival Plays" could not well be conceived, since many must have been moved by an irrepressible desire to "book" for those performances of the complete great work forthwith. An interesting contrast to that specimen from Wagner's last creation was presented by the overture to *Rienzi*, his first important operatic composition, which, notwithstanding some Rossinian clap-trap, in *pet-pourri* fashion, distinctly foreshadows the great master of orchestral and dramatic effects. Take for instance the introductory trumpet note (on which by-the-by an entire volume has been written) excellently given by Mr. W. Ellis and, on its repetition, jointly with Mr. W. Morrow.

It may here be stated, that on the occasion of a performance of this overture at a matinee given in his honour on the 15th January, 1873, at Dresden, the composer, after praising its general execution, took exception to the rendering of the turn, which plays so important a part in this as well as in many Wagnerian compositions, and there and then, with his usual vivacity, wrote down the correct mode of performing that "embellishment" precisely as follows:—



which has also been adopted by Hans von Bülow. Strangely enough Hans Richter took the turn from above—E, D, C ♯ D—according to the general, but, as it appears from the foregoing, faulty practice. That interesting manuscript, which has been framed by subscription of the Dresden performers, adorns the drawing-room of Herr Ehrlich, musical director at that town.

The "Kaisermarsch"—that grand page of brilliant orchestral writing to celebrate a grand page in German history—again produced its overpowering effect at the conclusion of one of the finest concerts of the season.

C. Hulbert H. Parry's new Symphony in E (No. 4), specially written for the "Richter Concerts," and brought out at the succeeding concert, is a distinct improvement upon its predecessor in C introduced at a recent Philharmonic Concert, showing a more decided unity of purpose and greater freedom of invention, notably in the first allegro and in the very quaint and original minuetto, the "gen" of the work. But the somewhat lengthy allegretto and the diffuse finale, with its marked reminiscences from the above-mentioned "Kaisermarsch," are less satisfactory. Poor Beethoven! It took him years to write some of his important works, and the pacification of Europe failed to inspire him for the composition of a Cantata "to order" for the Congress at Vienna. Surely the "Richter Concerts," with their model performances, necessarily limited in number, should be above personal considerations in the matter of their programmes. Many empty seats testified to their patrons' opinion on the subject.

The fragment (first allegro) from Beethoven's unfinished Piano-forte Concerto in D, No. 6 (so-called), lately discovered at Prague is, like most posthumous relics, a work of purely historic interest: a weak "Mozart" without an atom of the genuine Beethoven in its component parts, the best portion being, indeed, the masterly cadenza supplied by the blind pianist Labor, who produced this movement for the first time last winter at Vienna. The performance by Madame Stepanoff at the concert under notice was perfect; she should have been heard for the first time in a work more worthy of her obviously great artistic powers. Fraulein Fillunger struggled hard with the abnormal difficulties of the closing scene from the *Götterdämmerung*, which would, like much of Wagner's music, gain considerably by a reduction in its vocal (or rather unvocal) portion to about one-third of its actual dimensions. Our conductors might have taken a lesson from Dr. Hans Richter as to the correct *tempi* of Beethoven's Symphony, No. 8, in F, at this, as well as of Schubert's in C at a previous concert.

H. Berlioz's *Faust* might well have made room for some of the usual "Richter" fare at the final concert. The difficulties of that work are enormous, whilst much, especially in the vocal solo parts, is ungrateful to the singers and boredom to the listener. The reception of the, in a large measure artificial and overrated, composition of the "French Beethoven" (!) was far from enthusiastic notwithstanding a good all-round performance, particular praise being due to our favourite tenor Edward Lloyd and to the excellent baritone Max Heinrich, whose vigorous and incisive style of declamation suits the part of "Mephisto" to perfection, and who had Mary Davies (soprano) and Bantock Pierpoint (bass) as associates in the vocal solo parts.

#### MARCELLA SEMBRICH.

THIS famous Austrian soprano was, after five years' absence, re-introduced to a London audience at an Orchestral Concert given by Herr L. Emil Bach at St. James's Hall. If less satisfactory in Mozart's "Deh vinci," partly owing to nervousness (and, indeed, the applause accorded to the attractive vocalist on her appearance as well as throughout the evening was of a kind to unnerve the most routine performer), partly to some "embellishments" engrafted upon Mozart's classic strains, Frau Sembrich justified her great reputation by a brilliant rendering (barring some imperfect trills) of some *bravura* pieces by Donizetti and Arditi and—what is infinitely higher praise—by a truly poetic delivery of some Lieder by Mozart, Schumann, and Rubinstein, in which a somewhat "Italianised" pronunciation of the German text was the only defect. As a rare and graceful tribute of friendly regard, in which the audience

enthusiastically concurred, a magnificent bouquet was handed to the favourite singer, with a cordial shake of the hands, from the area of the hall by a great rival artist, Madame Christine Nilsson, during the concert. No less charming in her way, the contralto, Miss Lena Little, unfortunately wasted her powers on a commonplace air from Goring Thomas's *Nadeshda*, and imparted all desirable *naïveté* into the interpretation of some quaint if somewhat insipid "carols of cradleland," better suited to the nursery than to a concert platform, by the concert-giver, being probably suggested by Wilhelm Taubert's mastery and far too little known "Kinderlieder" (greatly affected by Jenny Lind). Herr Bach afforded pleasure by a performance (on a fine Bechstein) of Weber's somewhat old-fashioned Polonaise for Piano-forte in E, rendered effective by Lütz's beautiful orchestration, but his own Concerto in C minor, which beyond a tenebrous andante of a well-worn pattern, "con arpeggi," "con sordini," &c., has little to recommend it, was decidedly *de trop* in an over long concert. The finale in particular may be likened to a salad of heterogeneous matters without the blending properties of that seasonal dish. On the other hand his "Three Polish Sketches" for orchestra are full of character; and the conductor, W. G. Cusins' imaginative and picturesque concert overture "Les Travailleurs de la Mer" was likewise welcome. Monsieur J. Hollman played in his refined, at times somewhat super-refined, style Max Bruch's adaptation of "Kol Nidrei," and some pieces by Bach (not the concert giver, but a certain "Johann Sebastian") and himself. Why all violin-cellists apparently date upon that first-named more declamatory than melodious piece with scores of better things on hand is not easily understood.

#### AGATHE BACKER-GRÖNDÄHL.

Who sprang into fame forthwith on this her first visit to this country through her performances *hors ligne* at two Philharmonic concerts again exercised at her own *matinée*, that fascination peculiar to herself by reason of a truly magic touch, perfect mechanism, exquisite refinement of expression and passionate impulse governed by artistic reflection and self-control. From the composition of her programme, the romantic school seems to suit her liking best. Anything finer than her rendering of some pieces by Chopin and Schumann (notwithstanding certain deviations from the customary reading of the last-named) can scarcely be conceived, whilst her execution of E. Grieg's violin sonata in C minor, Op. 45 in conjunction with Johannes Wolf reproduced the impression caused by its memorable performance a couple of months ago by the composer and the same eminent violinist, who also played the charming, but enormously difficult Polonaise by Ferdinand Laub (not "Lamb"), one of the greatest virtuosi of his time, as few can play it. But the distinguished pianist shines also brilliantly as a composer, judging from her Suite, Op. 23 (modern thoughts, as it should be, within an old frame), introduced on this occasion and her Allium, which would have proved even more effective, both works (piano-forte solo) being remarkably original, attractive, and vigorous to a degree absolutely surprising in one so fair and feminine in appearance and manner, whilst the purely technical part shows the consummate musician in every bar. Her songs (Miss Louise Phillips, vocalist) so full of poetic feeling and grace, should become favourites in our concert and drawing-rooms. Madame Backer-Gröndahl played during a violent storm with wonderful nerve at a Philharmonic concert, as related last month, and finished her own during a storm of applause with hearty wishes for the artist's speedy return, from her delighted audience at Princes' Hall.

#### HERMINE SPIES

At her second Recital, given at St. James's Hall, again displayed that rare combination of qualities, beauty of voice, finished vocalisation, intellectual analysis, and poetic reproduction of every phase of the poet and composer's meaning, which places her in the front rank of German concert singers. A large share of the programme was on this occasion allotted to the two greatest composers of the German Lied, Schubert and Schumann, no less than twelve numbers being given from the last-named master's beautiful "Dichterliebe," besides selections

from Weber, Brahms, Robert Franz, Max Bruch, and Massenet (in French), the excellent enunciation of the text not being one of the gifted vocalist's least conspicuous merits. The performance was most warmly received by an audience composed chiefly of professionals, and many encores were asked for, responded to only in two instances. But, in truth, the taste of our musical public is not sufficiently educated for the appreciation of the poetry and refinement of the German Lied, as is the case in Germany, where Fraulein Spies draws large crowds. She might, however, find a both distinguished and lucrative position as a first-class oratorio singer amongst us, judging of her, in every way, truly magnificent rendering of "Return, O God of hosts," from Handel's *Samson*, at the last Philharmonic Concert. Miss Agnes Zimmermann added in artistic style some Pianoforte Soli by Bach, Scarlatti, Chopin, and a Mazourka of her own, which would, however, scarcely set even the most passionate dancer in motion. Theodor Kirchner's, for instance, would have been a better choice!

#### MAX HEINRICH'S CONCERTS.

Two of the most artistic concerts of the season were those given by Max Heinrich (Baritone and Professor of the Royal Academy) at Princes' Hall, jointly with Lena Little (alto), Benno Schönbberger (pianist), and Willy Hess (violin). The three first-named artists are well known, but Willy Hess, who, although frequently heard of in the West of England, is unfortunately very seldom met with on our concert platform, proved himself both in the classical and *bravura* style an altogether superior executant. Thus we had a rare constellation of high-class talent, and, what is rarer still, without a discordant note from inferior associates, whilst the programme, rich in vocal and instrumental masterpieces, and charmingly varied both in kind and character was—another (negative) source of gratification—absolutely free from clap-trap. Under these conditions even the well-known Beethoven-Kreutzer Sonata, given by Schönbberger and Hess, acquired fresh charm, whilst Schubert's "Wanderer" Fantasia (declared by the composer to be the only piece of his own which he could not play) could as played by Schönbberger (and we never heard it played with such exquisite contrasts of light and shade by anybody else) dispense with Liszt's masterly orchestration, otherwise needed to render this somewhat *démodé* work thoroughly effective. Lena Little won special distinction *inter alia* in Schumann's "Lust der Sturmnacht" (a slightly quicker tempo would probably further heighten its effect), Max Heinrich surpassed himself in No. VI. and VII. (No. IV. and V. being more or less "declamatory") from Hugo Brückler's "Lieder des jungen Werners am Rhein," Op. 2, and in Robert Franz's magnificent "Gewitternacht," and the two vocalists pleased greatly in two new duets by Goring Thomas; the "Night Hymn at Sea" being written after a somewhat used-up French pattern, but "Mein Herz, werde wach," with German words is original and spirited. Max Heinrich considerably enhanced the dramatic force of his performance by entrusting the pianoforte accompaniment, carried out by himself on previous occasions, to the above-named pianist, who proved himself a first-rate accompanist. Favourable mention is likewise due to Oliver King's Pianoforte and Violin Sonata in D minor, Op. 40, conceived in the modern German spirit, and which possesses the rare merit of an exceptionally fine finale containing a cantilene as second subject of great breadth and genuine beauty. A full-toned "Steinway" was used.

#### MARIE WONSOWSKA'S CONCERT.

The Polish Pianist, MARIE WONSOWSKA, who had assisted the Italian violinist, Teresina Tua, at her concert at Princes' Hall, was in turn supported by the last-named at her own concert at Steinway Hall. It may be asserted, without exaggeration, that anything more attractive than the joint performances of these exceptionally clever and, it may be added, charming-looking young ladies, has not been met with on our concert platforms during this season. Few among the crowd of pianists who have made their *début* here of late equal the youthful Marie Wonsowska in genuinely artistic temperament, beauty of phrasing, and transparent clearness of technique even in the

most trying passages. Her forte playing, so far from being of the "muscular slap-dash school," as has been most unjustly stated by a contemporary, who ought to know better, is, on the contrary, well kept within bounds, but you cannot attack a Rhapsody by Liszt like Chopin's Berceuse, and her "wrists" are excellent. The delicacy of her touch, where needed, is exquisite, and refinement and taste mark her performances throughout. Pieces by Chopin, Liszt, Moszkowski, and others were given in first-rate style; and her interpretation of Beethoven's great Sonata in A flat, Op. 110, showed an excellent insight into the composer's meaning. The execution on the violin of Wieniawski's "Airs Russes," and Sarasate's "Sérénade Andalousa" as an encore piece by her captivating partner, were marvels of executive skill. That both performers have a brilliant artistic career before them seems beyond question.

#### MISCELLANEOUS.

THE Hungarian Violinist, TIVADAR NACHÉZ, and the Russo-German Pianist, ARTHUR FRIEDHEIM, gave a concert at Princes' Hall. Although more especially identified with elegant *salon* music, and therefore most successful in the rendering of his own Romance in E minor, Tivadar Nachéz likewise displayed his attainments in the classical style, notably in J. S. Bach's formidable Sonata (unaccompanied) in G minor. Why the irrepressible Beethoven-Kreutzer Sonata, heard at no less than three successive *matinées*, and which, to use a Germanism, "the sparrows on the roofs" in Piccadilly must know by heart, was substituted for the less hackneyed Sonata by Brahms in G, No. 1, remained unexplained. A similar objection of too frequent repetition attaches to Max Bruch's Concerto in G minor, especially when divested of its rich orchestral accompaniment, for which even Mr. Frederic Cliffe's excellent accompaniment on a fine "Steinway" could offer no equivalent. Herr Arthur Friedheim, who, although generally known as a Liszt-player *par excellence*, shines rather by clearness of technique than by artistic impulse, deserved cordial sympathy in his finished execution of the "Sonata of Sonatas" in respect of mechanical difficulties by the last-named master, being on this occasion transformed into a duet by an itinerant street piano outside Princes' Hall, which rendered the "Steinway" at times absolutely inaudible. It is time, by the way, that that incomparable abomination, our street music, was, as in Germany, reduced within certain limits under proper control.

HERK ZOLTAN DOMÉ, who uses his fine baritone to good effect (except in the *mezzo voce*, which lacks tone), gave a highly expressive rendering of some pretty songs by Meyer-Hellmund, Lassen, &c., being less successful with Schumann's "Beiden Grenadiere" and others, at his *matinée* given at the residence of Mr. Cyril Flower, at Hyde Park Place. The Hungarian vocalist was assisted by the Australian prima donna, Miss Melba, who displayed her magnificent voice and fine vocalisation (barring an imperfect shake, that stumbling-block of modern vocalists) in pieces by Verdi and Bemberg, whilst Mr. Courtice Pounds gave with exaggerated emphasis Balle's "Come into the garden, Maud." By the way how any artist can now-a-days choose such hackneyed clap-trap stuff for his performance, seems well nigh incomprehensible. A very welcome feature of the entertainment was Herr Hans Wessely's performance of Sarasate's arduous *Faust* fantasia, remarkable for purity of intonation and grace of phrasing. The Viennese violinist is fast making his way to the front among resident artists, both in the classical and *bravura* style. Mr. Wilfred Bendall executed some by no means easy accompaniments in first-rate style.

Another name has to be added to the list of clever violinello virtuosi, namely, that of the Neapolitan artist SIGNOR DR. PICCOLELLI, who won distinction at his concert at Steinway Hall, by an excellent performance of five solo pieces, mostly of transcendent difficulty, by Servais, Davidoff, Popper and Paganini, in which a fine tone, artistic phrasing and considerable technical attainments were alike conspicuous. That the concert-giver is no stranger to chamber-music, was exemplified by his share in Rubinstein's trio, Op. 52 with Signor Paganini, violin, and Albanesi pianoforte. He also performed the unusual feat of cramming a concert-room with a fashionable audience

after only two months' stay in London. The above-named pianist played with rare delicacy an exquisite serenata of his own, consisting of a charming melody with an ingeniously realistic *la guitare* accompaniment, but he should abstain from supplying a reply in Schumann's "Warum?" by adding two notes (A flat and B flat) in the bass. Signor Tosti's singing of some of his songs obviously delighted those who care for that kind of tunes, and Signor Carlo Ducci as first-rate accompanist completed this quartet of Italian artists. A beautiful "Steinway" was used.

Mention should also be made of another new-comer, MADAME BERGER-HENDERSON, who won much applause at her *miniature* at Collard's concert rooms, as the exponent of some Hungarian airs and songs by Schubert, H. Godard, and F. Cowen, introducing also her daughter Mlle. Laura Berger as vocalist. Well merited recognition was likewise gained by the tasteful singing of the tenor, Mr. Hiram Jones and by the excellent rendering on the piano-forte by Herr Gastav Ernest of some soil by Jensen and Reinecke, and a graceful romance from his own pen, whilst Herr Hans Wesely's execution of Sarasate's *Carmen* fantasia was distinguished by that eminent virtuosity, referred to elsewhere in these columns.

### Musical Notes.

IF continued success may be regarded as a conclusive proof of merit, the good reception which Ambroise Thomas's ballet, *La Tempête*, received was not undeserved. But perhaps exhibition audiences are not the most competent tribunals. The *Ménestrel* says: "The score which the *maestro* Ambroise Thomas has written is by no means an ordinary one; the oftener you hear it, the more charming pages you discover in it—pages of a rare elegance, and full of ingeniousness. Apart from the always graceful dance motives—indispensable ingredients of a ballet—there are in it symphonic and descriptive pages of the greatest interest, and quite worthy of the author of *Hamlet* and *Mignon*."

AT the Opéra-Comique two works by Dalayrac have been revived—*Raoul de Créqui*, a comic opera in two acts (words by Monvel), and *La Soirée Orageuse*, a comedy in one act, interspersed with ariettas (words by Radet). The revival of these works, now about a hundred years old, was most successful; but it is difficult to say in what proportion the success was due to the originals and to Lacombe's restorations, or rather modernisations.

THE musical doings at the Paris Exhibition are too multitudinous to be mastered by us. On this occasion we shall confine ourselves to saying a few words about the Russian, Norwegian, and American concerts and the competitions and auditions of so-called picturesque music. The two Russian concerts, the programmes of which consisted entirely of Russian compositions, were conducted by that distinguished master Rimsky-Korsakoff. Among the composers represented were, besides the conductor, Glinka, Glazounoff, Borodin, Moussorgski, and Liadov. Unfortunately, the concerts were only artistically successful; the general public seems to have ignored them. The most valuable outcome of them the Russian composers may expect is that their compositions will in future receive more attention from the Paris concert institutions.

OF the Norwegian concerts of July 27 and 29 we may give further particulars next month. To-day we shall only remark that the executants comprise the excellent pianist Mme. Gröndahl, the baritone Lammers, and a chorus of 125 voices conducted by Mr. Gröndahl; that Selmer has composed for the occasion a work which has

for its subject the expedition of the Vikings to Northern France in the 10th century; and that works by Grieg, Svendsen, Olsen, Sinding, Elling, &c., are on the programmes.

THE American concert, at which Van der Stucken held the *bâton*, brought compositions by the conductor, Dudley Buck, Bird, E. A. Macdowell, Chadwick, Paine, and Huss. Among the performers were the soprano Sylvania, the pianist Macdowell, and the violoncellist Willis Nowell.

THE charms and interesting nature of the Concours et Auditions de Musiques Pittoresques will at once be understood when we mention the instruments that took part in it: Cornemuses and Musettes (bagpipes of different sizes), Vielles (hurdy-gurdies), Binious (powerful bagpipes) and Bombardes (shawms, instruments of the oboe class), Tambourins and Galoubets (long, narrow-shaped side-drums and small flutes with three finger-holes, Provencal instruments played by one and the same player simultaneously), Naïous roumains (Pandean pipes), Hungarian Cymbalains (dulcimers), Guitars and Mandolines, &c.

M. PAREVEY, the director of the Opéra-Comique, has voluntarily increased the salary of his *chef d'orchestre*, M. Danbé, to 1,500 francs per month, the highest salary ever paid to any conductor either at the Opéra or Opéra-Comique. And how gracefully our French neighbours can be in being generous the following letter shows, which we quote with the intention of inciting to admiration and imitation:—

MON CHER DANBÉ,

Le caissier m'a dit votre surprise d'aujourd'hui. J'avais tenu à ne pas vous en informer, car j'estime que l'argent représente peu les services d'art que vous me rendez tous les jours; et si j'ai porté vos appointements à 1,500 francs par mois, je ne fais pas tout ce que j'aurais désiré.

Vous êtes, mon ami, la cheville ouvrière de nos exécutions musicales; c'est à vous que l'Opéra-Comique doit son merveilleux orchestre! C'est vous qui avez su grouper à vos côtés ces excellents artistes, et j'ai cherché un moyen de vous en témoigner ma gratitude. N'y voyez donc autre chose qu'un gros merci.

Voulez-vous croire, mon cher ami, aux plus affectueux sentiments de

PAREVEY.

NEXT season Reyer's *Salammbô* will be produced at the Brussels La Monnaie. That the *première* of this French opera is to be at Brussels and not at Paris has caused good patriots much heartburning. Consequently the subject has been discussed in the papers, a correspondence being opened in which the composer and M. Ritt, one of the directors of the Opéra, took part. So much is clear. M. Reyer did not get much encouragement from the managers of the chief musico-dramatic institution of France.

CARDINAL LAVIGERIE, in a letter addressed to M. Brinca, the director of the anti-slavery movement, announces that he is going to open a competition for the composition of a cantata which has for its subject the abolition of slavery in Africa. Gold medals of the value of 1,000 and 500 francs respectively will be awarded to the composers of the two best cantatas. The words may be obtained from the Bureaux de l'œuvre anti-esclavagiste, 11, Rue de Regard, à Paris.

THE QUEEN of ROUMANIA (Carmen Sylva) is writing an opera libretto for the Swedish composer Ivar Hallström. Poet and composer had already once collaborated in the opera *Næga*, produced some years ago at Stockholm.

THE Maison de Retraite founded by Rossini was opened a couple of weeks ago.

THE COMÉDIE FRANÇAISE is going to mount Molière's *Bourgeois gentilhomme* with the *divertissements* and Lully's accompanying music.

THE violinist Sivori, who, on account of inflammation of the chest, left his bachelor lodgings in the Rue de Trévise, and had himself nursed in the house of the brothers Saint-Jean-de-Dieu, is now passing his convalescence at Maisons-Lafitte with the violinist Léonard.

THE news of the death of the double-bass player and composer Giovanni Bottesini will be received with great regret in this country, where he has been heard so often and was always so welcome. He died after a short illness at Parma, on the 7th of July, at the age of sixty-seven. His teachers were Rossi for the double-bass, and Basili and Vaccaj for composition.

FROM Paris is announced the death, at the age of seventy-nine, of Auguste Mermet. His fame rests on his opera *Roland à Roncevaux*, which had a great success when it was produced at the Paris Opéra in 1864. But it was the composer's only success, and not a lasting one, indeed, people cannot now explain it.

FROM the Annual Report (1888-9) of the Raff Conservatorium at Frankfurt, we gather that it was frequented by 134 pupils, who were taught by 14 teachers, among whom were Anton Urspruch (counterpoint and composition), Gotthold Kunkel (theory and history), Maximilian Fleisch (solo and ensemble singing), and Max Schwarz (piano, &c.). The advanced pupils had opportunities to show their abilities in 15 *soirées* (*Übungs-Abende*), in addition to which there were two dramatic evenings, when parts of *Fidelio*, *Die Jüdin*, *La Traviata*, *Der fliegende Holländer*, *Der Troubadour*, and *Die lustigen Weiber von Windsor*, were performed.

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1787	— Op. 119. In F minor	1	—
1788	— Same. For Flute, 'Cello, and P.	1	6
1789	— Op. 123. In F	1	6
1790	— Same. For Flute, 'Cello, and P.	1	6
1791	— Op. 124. In A	1	6
1792	— Same. For Flute, 'Cello, and P.	1	6
1793	— Op. 133. In D flat	1	6
1794	— Same. For Flute, 'Cello, and P.	1	6
1795	— Op. 142. In G minor	1	6
1796	TURNER, B. Trio in C minor	1	3
	VOLLWEILER, CH. Trios concertant:		
1797	— Op. 15. On Italian airs	1	—
1798	— Op. 34. On Hungarian airs	1	—
1799	— Op. 35. On Russian airs	1	—
1800	WOHLFAHRE FR. Op. 66. No. 4. Easy Trio	1	9
1801	ZELLSNER, JUL. Op. 5. In B minor	1	—
v.—Violin and Tenor.			
1802 & 3	BRUNI, 6 Duets, 2 Books	1	— each
1804	KACZKOWSKI, Op. 15. Andante varié	1	— 6
1805 & 6	KALIOWODA, J. W. Op. 205. 2 Duets	1	— each
1807	KAYSER, Op. 9. Grand Duo	1	4
1808	— Op. 27. Duo concertant	1	— 4
1809	KOENIG, Op. 7. Deux Duos	1	— 4
1810	MOZART, Op. 42. Deux Duos	1	— 4
1811	— Op. 49. Three Duos	1	— 2
1812	SCHOEN. 6 Easy Duettinos (1st and 3rd position)	1	— 6
v.—Violin and Cello.			
1813	BOHRER, FRERES. Op. 47. Book II. 3 Duos	1	— 2 6
1814	— Op. 47. Grand Duo	1	— 2
1815	— Three Duos	1	— 6
1816 & 17	— 4 Duos concertants. Bk. I., II.	1	— each 1 4
1818	ONSLow, 9 Little pieces. Arranged	1	— 6
1819	SCHUBERT & KUMMER. Duo concertant	1	— 1
v.—Violin and Bass.			
1820	KREUTZER, R. Three Sonatas	1	— 1
1821	METRINO. Op. 4. Sonatas	1	— 1
1822	UBER. Ariette with variations	1	— 6
1823	VEICHTNER, Op. 8. 6 Sonatas. Book I.	1	— 6
1824	— Op. 9. Russian air with var.	1	— 6
1825	VIOTTI, J. B. 12 Sonatas. Book I.	1	— 1 6
v.—Tenor and 'Cello.			
1826	KACHLER, F. Op. 5. Three Duos	1	— 6
1827	MUNTZ-BERGER. Air russe varié	1	— 9
v.—2 'Cello.			
1828	COHEN. Air varié. CROUCH. 14 variations	1	— 1
1829	TOZAUER, J. F. Op. 55. Three Sonatas	1	— 1
1830	— Op. 156. 12 easy pieces	1	— 9
1831	DUPORT. Op. 3. 6 Sonatas	1	— 1
1832 & 33	GANZ, M. Op. 31. 10 Characteristic Pieces, 2 Books	1	— each 6
1834 & 35	GILBERT. 12 Little Duos, 2 Books	1	— each 6
1836	HANDEL. Harmonious Blacksmith; and MARK. Op. 9. Duo	1	— 1
1837	MUNTZ-BERGER, J. Op. 6. 3 Duos concertants	1	— 1
1838	— Little airs arranged (easy)	1	— 6
1839	PLEVEL, J. Op. 57. Bk. I. 3 Duos	1	— 6
1840	— Op. 61. Three Duos	1	— 1
1841	ROUSSEAU, FR. Op. 6. 3 Duos concert.	1	— 1
1842	SCHÖNEBECK, Op. 12. Bk. II. Three Duos	1	— 1
1843	SCHUBERT, CH. Op. 4. 8 Caprices. Bk. I.	1	— 1



## Antiquarian Music—Piano Trios (continued)—

G.—Cello and Bass (or 2 Cellos).			
Lot 1844.	AUBERT, Air varie. BAUDOT, 3 Sonatas	1	—
1845.	BREVAL, J. B., Op. 13. Air varie	1	—
1846.	— Op. 28. 6 Sonatas	1	—
1847-56.	— Recueil d'airs varies. Bk. 1-5, 7, 9-12	each	— 6
1857.	— Op. 12. 6 Sonatas	1	—
1858.	DOTAUER, Op. 2. 2 Sonatas	1	— 9
1859-61.	— Collection of airs. Bks. 1, 4, 6	each	— 6
1862.	DUPORT, L. Grande Sonate	1	—
1863.	GROSS, Capriccio; and GUERIN, Romance	1	—
1864 & 65.	KELZ, Op. 146. Sonatas, No. 1, 3	each	— 6
1866.	MUNTZ-BERGER, Op. 1. 3 Sonatas	1	—
1867.	— 1st Potpourri of airs	1	— 8
1868 & 69.	— 3rd and 4th Recueil d'airs	each	— 8
1870.	STIASTNY, Op. 4. 12 Easy pieces	1	— 9
1871.	UBER, A. 16 Variations on an air	1	— 6

## FULL SCORES.

A.—Overtures.			
1872.	BARGIEL, W. Op. 18. Trauerspiel Overture	1	—
1873.	FETIS, F. J. Concert Overture	1	— 9
1874.	FLOTOW, — Jubel Overture	1	—
1875.	GOLTERMANN, G. Op. 37. Waldmeister	1	—
1876.	GURLITT, C. Commediata Overture	1	— 9
1877 & 78.	KALLIWODA, Op. 238, Op. 242	each	1 —
1879.	LITOLFF, H. Op. 80. Die Girondisten	1	— 6
1880.	RITZ, J. Op. 18. Lustspiel Overture	1	—
1881.	SCHUBERT, F. Op. 26. Rosamunde	1	—
1882.	SUPPE, Poet and Feast	1	— 2
1883.	WEBER, C. M. von. Freischütz (torn)	1	— 6

## B.—Violin and Orchestra.

1884.	HEGAR, F. Op. 3. Concerto	1	—
1885.	MENDELSSOHN, Op. 64. Concerto	2	— 6
1886.	RAFF, J. Op. 203. Ungarischer	1	—

## C.—Piano and Orchestra.

1887.	CHOPIN, Op. 19. Concerto, 2 minor (Kistner)	1	— 4
1888.	GOETZ, H. Op. 18. Concerto in a flat	1	— 5
1889.	MENDELSSOHN, Op. 25. Concerto in G minor	1	—
1890.	— Op. 43. Serenade	1	—
1891.	RAIF, O. Op. 1. Concerto	1	—
1892.	RUBINSTEIN, A. Op. 94. Fifth Concerto	1	— 9
1893.	STREET, J. Op. 24. Second Concerto	1	— 6

## STRING QUARTETS.

For 2 Violins, Tenor, and Cello (otherwise it is mentioned).

## A.—Scores.

1894.	ALBRECHTSBERGER, Six Fugues	1	—
1895.	CORELLI, 48 Sonatas	2	— 6
1896-98.	ELLERTON, 10th, 39th, and 42nd Quartets	each	1 —
1899-1901.	KELZ, J. F. Fugues	3	Books, each — 8
1902.	MENDELSSOHN, 3rd and 4th Quartets (spoiled)	1	— 8
1903 & 4.	OUNSELEY, Quartets in C and D minor	each	— 6
1905.	SCHUBERT, F. Op. 161, in G major	1	— 6
1906.	TAUBERT, Op. 73, in E minor	1	—

## B.—Parts.

1907 & 8.	ADELBURG, 1st and 2nd Quartets	each	1 — 6
1909.	ASSMAYR, Op. 60. Quartet in B flat	1	—
1910.	AUBER, Le Maçon, Opera	1	— 3
1911.	— Overture, Le Dieu et La Bayadère	1	—
1912.	— Overture, Die Sirene	1	—
1913-15.	BAILLOT, Op. 20. 3 Russian Airs	each	— 8
1916.	— Op. 23. Romance et Air Russe	1	— 8
1917.	— Op. 31, No. 3. Air Varié	1	— 8
1918-20.	— Op. 14. Three Quartets	each	1 —
1921.	— Op. 45. Souvenir	1	—
1922.	BARNETT, J. F. Op. 8	1	— 2
1923-27.	BEETHOVEN, L. VAN, Op. 18. Nos. 1, 3, 4, 5.	each	— 6
1928-30.	— Op. 35. No. 2. Op. 74. 63	each	1 —
1931.	— Op. 127. (Woodhouse)	1	— 9
1932 & 33.	— Op. 132 & 133	each	— 9
1934.	— 8 Pieces. (Simrock)	1	— 9
1935.	— Egmott, Opera	1	— 6
1936.	— Overture, Egmott	1	— 9
1937.	BERENS, H. Op. 78. In 8	1	—
1938.	BERLIN, Op. 39. Grand Quartet	1	—
1939 & 40.	BLUMENTHAL, 1st and 3rd Quartets	each	— 9
1941 & 42.	— Op. 53. 2 Quartets on Zampa	each	— 9
1943.	BOHREK, A. Op. 23. 3 Quartets	1	— 6

## Antiquarian Music—String Quartets (Continued)—

A.—Scores.			
Lot 1944.	BOELDIEU, Overture, Calph	1	— 9
1945.	— Overture, Dame Blanche	1	—
1946.	CARAFFA, Maciariello, Opera. Arranged	1	—
1947.	CHECHINI, Quartet, No. 1. In B flat	1	—
1948.	CIMAROSA, Martinoni Segreto, Opera. 2 Vols.	2	— 6
1949.	COHN, Op. 23. 50 Hungarian Melodies	1	—
1950.	DEINE, E. Quartet	1	— 9
1951 & 52.	DONT, J. Gradus, Op. 52. 2 Books	each	— 9
1953.	DOTAUER, Op. 45. 3 Quartets	1	— 2
1954.	DREYSHOCK, Op. 125. Quartet	1	— 6
1955-57.	ELLERTON, 10th, 39th, and 42nd Quartets	each	1 —
1958.	FESCA, Op. 7. 2 Quartets	1	— 3
1959.	FLOTOW, Overture, Martha	1	—
1960.	FRANZ, J. H. Op. 23. Quartetto	1	—
1961.	GEBEL, A. F. 1st Quartet	1	— 6
1962.	GERNSHEIM, F. Op. 31. 2nd Quartet	1	— 2
1963.	GRADNER, Op. 12. In B flat	1	—
1964.	HARTOG, Op. 35. 1st Quartet	1	— 6
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1966.	— Parcel of Quartets containing 15	1	— 4
1967.	HELLMESBERGER, G. 1st Quartet	1	—
1968.	HERBECK, J. Op. 9. 2nd Quartet	1	—
1969.	HILLER, F. Op. 105. Third Quartet	1	— 6
1970.	HIMMEL, Les Sylphes, Opera, Act I.	1	—
1971.	LIMMER, F. Op. 10. First Quartet	1	—
1972.	LIPINSKI, G. Siciliano	1	—
1973.	MARTIN, L'Artore, Drama	1	—
1974 & 75.	MAURER, L. Op. 28, Nos. 2 and 3	each	1 —
1976.	— Op. 80, Op. 81	each	— 8
1977.	MAYSEDER, J. Op. 8. Fourth Quartet	1	—
1978.	MEINARDUS, L. Op. 34. Quartet	1	—
1979.	MENDELSSOHN, Op. 44. No. 3, in B flat	1	—
1980.	MOLIQUE, B. Op. 17. Second Quartet	1	— 6
1981-83.	MULLER, Op. 3. 3 Quartets	each	1 — 4
1984.	NADAUD, J. B. First Quartet	1	—
1985 & 86.	ONSLGW, G. Quartet, Nos. 6 and 12	each	1 —
1987.	— Le Colporteur, Opera	1	— 2
1988 & 89.	OUNSELEY, Quartets in C and D minor	each	1 — 9
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1991.	PETZOLD, Op. 21. Po'acca, for 4 Violins	1	—
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1997.	PRAGER, H. Op. 13. No. 3, in B flat	1	—
1998 & 99.	PROUT, E. Quartet in B flat and B flat	each	1 — 9
2000.	RAFF, J. Op. 90. Second Quartet	1	—
2001.	— Op. 138. Fifth Quartet	1	— 2
2002.	— Op. 129, No. 3. Eighth Quartet	1	— 2
2003.	REBER, H. Op. 5, in B flat	1	—
2004.	— Op. 7. (Bass ad lib.)	1	— 6
2005 & 6.	REICHA, A. Op. 95. Six Quartets, in 2 books, each	3	—
2007.	REINECKE, Op. 132, in C major	1	— 2
2008.	REISINGER, Felsenmühle, Opera	1	— 5
2009.	— Overture, Felsenmühle	1	—
2010.	— Overture, Vello	1	—
2011.	RIES, F. Op. 150, No. 2. Quartet	1	—
2012.	RIES, H. B. Op. 1. Quartet Brilliant	1	—
2013-15.	RODE, F. Op. 24. No. 1, 2, 3; Op. 26, No. 1	each	1 —
2016.	ROMBERG, ANDR. Op. 2. 3 Quartets	1	— 6
2017.	— Op. 7. 3 Quartets	1	— 6
2018.	— Op. 11. Quartet Opus 2	1	—
2019.	— Op. 24. 3 Rondos	1	—
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## CLASSIFICATION OF MUSICAL INSTRUMENTS.

BY FR. NIECKS.

DURING holiday time thoughts present themselves to our minds, and are dwelled upon there, which in less favourable circumstances would be quickly ejected as too frivolous or too recondite to be entertained by a busy man without a distinct call of duty. A little frivolity seems then permissible and a somewhat superficial treatment of a difficult problem excusable. For though there may be time available for deep and sustained thought, the vacations are hardly the time to be thus employed. The reader will understand the drift of my argument. It is an appeal to his kind indulgence, which, I have no doubt, will be readily granted, especially at this season, when he has just enjoyed his holiday or is about to enjoy it, if he is not actually enjoying it.

Is there any one who knows of a classification of musical instruments that satisfies all just demands? If so, let this person stand forth and tell those unfortunate individuals who are still walking in darkness what this classification is or where it is to be found? But the thing required—be it noted—is a *scientific* classification. For general use something less perfect may pass. Indeed, life would not be worth living, if we had to distinguish accurately and minutely in all matters which we make the subject of our conversation or mention in the course of it.

The fundamental classes into which musical instruments are usually divided are:

- 1) Stringed Instruments.
- 2) Wind Instruments.
- 3) Instruments of Percussion.

This, however, is not a logical division. For in the first class the classification is based on the vibrating medium (strings), and in the second and third classes on the means (wind and percussion) by which vibration is caused. A consequence of this illogical classification is that instruments are arbitrarily placed in one class which might just as well have been placed in another. For instance, the dulcimer, the clavicord, and the pianoforte are as much instruments of percussion as the different

kinds of harmonicon, the *Glockenspiel* (military chimes), and *timbres à clavier* (chimes with a keyboard). Again, in what class are we to place the Anemochord (also called Animo-corde), an instrument in which strings are the vibrating medium and wind the agent causing the vibration?

But the real difficulties begin when we come to the subdivision of the fundamental classes. The usual way is to subdivide the first class thus:

### I. Stringed Instruments.

- a) Those the sound of which is produced *by friction*.
- b) Those the sound of which is produced *by plucking*.
- c) Those the sound of which is produced *by percussion*.

After this subdivision most writers on the subject stop; but further subdivision is necessary.

#### a) Stringed instruments the sound of which is produced *by friction*.

- 1) Those stringed instruments which are set in vibration by a bow held in one of the hands of the player. Such are the violin, the viola, the violoncello, the double-bass, the obsolete viols, &c.
- 2) Those stringed instruments—most of them keyboard instruments—which are set in vibration by some mechanical contrivance that takes the place of the bow—a wheel turned with the hand or the foot, or two wheels with a band running over them. Such are the hurdy-gurdy and the bow-piano.

#### b) Stringed instruments the sound of which is produced *by plucking*.

- 1) Those which are plucked with the fingers. Such are the lute, harp, guitar, &c.
- 2) Those which are plucked by means of a plectrum held in the hand of the player or fastened to one of his fingers. Such are the mandoline and old zither. On the modern zither only the melody strings are plucked with a plectrum.
- 3) Those—and they are keyboard instruments—which are plucked by mechanical means. Such

are the spinet and harpsichord (corresponding to 2) and the clavichord (corresponding to 1).

c) Stringed instruments the sound of which is produced by percussion.

1) Those made to sound by striking the strings with sticks held in the hands of the player, like the dulcimer.

2) Those made to sound by striking the strings by means of a mechanical contrivance. Such are the keyboard instruments the clavichord and the pianoforte. But it must not be overlooked that the action of striking is totally different: in the case of the clavichord the blows are rigid, the tangents (small brass wedges) remaining pressed against the strings as long as the keys are held down; in the case of the pianoforte, the blows are elastic, being (as in the case of the dulcimer) bounds and rebounds.

The subdivision of the second fundamental class—wind instruments—offers greater difficulties. A common subdivision is that into

a) Instruments without bellows.

b) Instruments with bellows.

This division leaves nothing or little to be desired, but does not carry us far. In his *Musique au siècle de Saint Louis*, M. Henry Lavoix fils has the following division of wind instruments.

a) *à bec* (with a beak).

b) *à anche* (reed instruments).

c) *à bocal* (with a cupped mouthpiece).

d) *à réservoir* (with a wind reservoir).

The author includes the German flute among the beak instruments, which is wrong, although the *flûte traversière* and *flûte à bec* belong together on account of the principle of sound-production common to them. Then single and double reed instruments ought to be distinguished. The question presents itself also (notwithstanding M. Mahillon's assertion that the material of which a wind instrument is made has nothing to do with its *timbre*)—whether all wind instruments with cupped mouthpieces, whether of wood or of brass, should be classed together? For instance, the cornetto and serpent with the trumpet and trombone.

M. Lavoix when discussing the wind instruments in his *Histoire de l'instrumentation* groups them in the following manner.

a) Instruments with a straight or lateral *embouchure*.

b) Instruments with a double reed.

c) Instruments with a single reed.

d) Instruments with a wooden mouthpiece (cornetto and serpent).

e) Instruments with a brass mouthpiece (trumpets, horns, trombones, &c.).

f) Instruments with a keyboard (organ and harmonium).

I cannot say that this is a satisfactory classification, but I despair of furnishing a better one myself. In every one I excogitate I see objectionable points. There are moreover so many preliminary questions to be decided. For instance, shall we keep the brass instruments with cupped mouthpieces separate, or shall we follow M. Mahillon and class them with the reed instruments? He says he does so because "the vibration of the air column is provoked by that of the lips which play the part of real reeds." But if we grant the correctness of this, we have still to consider the differences of sound-production and of *timbres*. However, an attempt must be made. Well, let us divide wind instruments first into instruments without and with

a wind reservoir, and then try to subdivide these two classes further.

a) Wind instruments without a wind reservoir.

1) Instruments the sound of which is produced by impelling the breath against a sharp edge: our flute (German flute, *flûte traversière*), the Pandean pipe, the obsolete *flûte à bec* (beak flute, flute with a mouthpiece, or direct flute), and the flageolet. The flue pipes of the organ belong likewise to this class.

2) Instruments with a single reed: the clarinet (a wood instrument as a rule) and the saxophone (brass instrument with a clarinet mouthpiece).

3) Instruments with a double reed: the oboes, bassoons, sarrusophones (brass instruments), and the obsolete family of cornornes (*Krumm-hörner*).

4) Instruments with cup-shaped mouthpieces—brass instruments: trumpets, trombones, horns, tubas, &c.; wood instruments: the obsolete serpent and family of cornettos (*retto*, *torto*, and *muto*) and *corno storto*.

b) Wind instruments with wind reservoirs.

1) Bagpipes with and without bellows.

2) The organ, an instrument with pipes (flue and reed pipes) and bellows.

3) The harmonium and American organ, instruments with metal tongues and bellows.

The class called Instruments of Percussion is a curious jumble of irreconcilables. I think if nothing else is done, at least instruments with definite intonation should be separated from those with indefinite intonation. What relationship, I ask, is there between a *Glockenspiel* or *timbres à clavier* and a big drum or a tam-tam, between melodic instruments and purely rhythmical ones, between sound and noise producers?

### III. Instruments of Percussion.

a) Instruments with definite intonation: chimes (bells or metal bars) with beater; wood, steel, glass, and stone harmonicones; chimes with keyboard (*timbres à clavier*), &c.—Kettle-drums.

b) Instruments with indefinite intonation: cymbals, triangle, tam-tam, side-drum, big drum, castagnettes, &c.

On the putting of the kettle-drums and harmonicones in one and the same category, I do not look with particular admiration, although it is not so very bad. *Mais que voulez-vous?* As to the æolian harp, which has not yet been mentioned. I have no scruples, I simply ignore it, as an instrument outside the pales of art. But what are we to do with the glass harmonica, the terpodion, and the nail fiddle, all instruments of friction? And the Jews' harp, is it a wind instrument or an instrument of percussion? Perhaps we ought to take for our fundamental classes: 1) Instruments of friction; 2) Instruments made to sound by plucking; 3) Instruments of Percussion. But then what would become of the wind instruments? Could these be classed along with the instruments of friction? The best fundamental division of the stringed instruments is that into those the tone of which is produced by a prolonged disturbance (friction) of the sounding body, and those the tone of which is produced by an abrupt disturbance (single blow or plucking) of the sounding body.

Of course, many different classifications are possible, and necessary if the purposes are different. What suits the acoustician may not suit the artist. For special purposes and in looking from particular points of view, classifications which otherwise would not recommend them-

selves become unobjectionable; thus, for instance, "stringed instruments" and "keyboard instruments," however mixed a company they are, may be spoken of without committing a crime or even misdemeanour. It has, however, to be kept in mind that these expressions have generally a limited meaning—this is especially the case with "stringed instruments" (or "strings") in the sense of the bowed string instruments used in the orchestra and in chamber music—namely, the violin, viola, violoncello, and double-bass. Further, instruments might be classed into melodic and harmonic instruments. To the former class belong those capable only of emitting a single note at a time (the flute, clarinet, bassoon, horn, trumpet, &c., &c.); also the bowed instruments may be numbered with these, although they (especially the smaller ones) are to some extent capable of playing more than one note at a time, may even full chords. To the second class belong the lutes, guitars, keyboard string instruments, the organ, harmonium, &c. Then we may divide the instruments into singing instruments and instruments without a sustained tone. To the latter class belong the lutes, guitars, the pianoforte, clavichord, harpsichord, &c. Lastly we may distinguish between orchestral, military, solo, and chamber instruments. But many of the military instruments, most of the chamber instruments, and almost all the solo instruments are also orchestral instruments.

But enough of classification! And enough of everything as soon as I have assured the reader that in the foregoing my intention was not to lay down the law but to incite him to consider the subject.

## THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from page 173.)

VOL. I.\* (Continued).

The second number in this volume is a Prelude and Fugue in G minor, corresponding to that of Vol. III., No. 5, Peters, and No. 5, of the B—G volume already mentioned. The themes are as under:—



It is cited by Forkel, and although not one of the greatest, is in every way a great work. Griepenkerl's text was based upon manuscripts (by J. P. Kellner and Kittel) in his own collection; Rust collated this with a manuscript in the Royal Library, Berlin, and one in the possession of Pastor Schubring, of Dessau. The variations in the three editions are matters of detail chiefly, and nearly all fall under one or other of the headings already given. Most of the *Pralltriller* (the form of *molendone* with the additional note above instead of below) which appear in the Peters edition, and which Rust gives in parenthesis, are expunged, but otherwise the text has few alterations. The following are all I have been able to find. They occur respectively on p. 17, l. 1, b. 1 (middle stave); p. 19, l. 1, b. 3 (treble); p. 20, l. 3, b. 1; and p. 21, l. 1, b. 2 (pedal):—



\* Augener and Co's Edition, No. 9801.

In Peters the first note (1) is *b*, which breaks the figure of the tied note; in the next the third beat of the alto voice has *f* (fifth line), and as the tenor and pedal have likewise *f*, the chord would be a weak one. The small notes show a passing fifth, but Bach doubtless knew what he was about, assuming, of course, that *c* is the correct note, which appears only given as probably so by Schubring. In the next instance, Peters has *b* natural throughout the bar, Mr. Best adhering to the reading of the B—G, retains *b* flat until the third beat; and the difference in the pedal is that of a single note, the last beat beginning with *g* instead of *a* as in Peters. Trifling as these variations may appear, it is necessary to point them out. There is one more reference to make:—



The two half-bars between the dotted lines are considered as superfluous by Dr. Rust, chiefly, as it seems to me, by reason of the tautological cadence; but the objection should go deeper, and justification for it sought by some flaw in the symmetrical arrangement of the sections. This fugue is seventy-seven bars in length, and some phrase with an odd bar will inevitably be found by those who apply the "foot-rule" to the measurement of music. Nature is said to rejoice in a "fraction," and Bach, one of nature's grandest products, seems to delight in extending his rhythmic periods, and most of his fugues will be found to contain an odd number of bars. The majority of organists will, I think, commend the editor for retaining these "half-measures." It may be added that this prelude and fugue belong to the early Weimar period, and the fugue is considered by Spitta as the most important of all so far; "and in its pure earnestness seems to prophesy of the works of the later Weimar period." Its date, then, would be some short time after 1708.

No. 3, Prelude and Fugue in D major:—



This appears in Peters, Vol. IV., No. 3, and in the B—G, No. 2, of Vol. XV. It was not known to Forkel. Several manuscripts of it are in the Royal Library, Berlin; one, of the fugue alone, belonged to Pastor Schubring already named, and who will be remembered by all Mendelssohn students in connection with the "book" of *Elijah*. The prelude and fugue were first found together in a volume belonging to a celebrated organist [David Traugott?], Nicolai, of Gölitz, a zealous Bach disciple. Some of the MSS. of the prelude are entitled simply *Pièce d'Orgue*. Griepenkerl states that the epithet *Concertato* is added to one in his collection, from which he infers that the piece was not used in Divine Service. This prelude and fugue dates from the early Weimar period, and Spitta characterises the composition as "one of the most dazzlingly beautiful of all the master's organ works." There is another reading of the fugue, considerably condensed, which is given as a variant at the beginning of Vol. IV. Peters, and which Griepenkerl hesitates to assign to Bach, but which Spitta considers could scarcely

have come from any hand but that of the composer himself.

There are in Mr. Best's edition several different readings as compared with that of Peters, and one or two deviations from the B-G volume. The first occurs in the seventh bar of the prelude :—

Ex. 10.

The former is at any rate consistent, for if canonic imitation be intended, the last group in the bass should certainly be like the second. The fourth crotchet, alto voice, p. 24, l. 2, b. 7, in Best is *c*, in Peters, *f*; on p. 26, l. 2, b. 8, a different harmony is found (Peters, p. 16, l. 2, b. 9) :—

Ex. 11.

The foregoing and following extracts I have compressed into two staves to save space. Best, p. 27, l. 2, b. 2, and Peters, p. 16, l. 4, b. 6 :—

Ex. 12.

In both these instances Mr. Best agrees with the reading of the B-G. In the fugue, apart from the *Prailltriller*, restored in many places, and omitted in others, the first textual alteration will be found on p. 31, l. 3, b. 3, the first group of semiquavers (treble) being *c, a, c*, instead of *c, f, c* (Peters, p. 19, l. 2, b. 3); and in the next bar (alto), the third beat, semiquavers, reads *c, g, f sharp, g*, the last note being *a*, in the B-G edition. The third crotchet (tenor), p. 33, l. 2, b. 1, is *f*; in Peters, *a*; and in bars two and three of the next line is a more important modification :—

Ex. 13.

The notes added are the last four *c's*, alto voice. By the insertion of these, the four-part writing is preserved. They are altogether omitted in Peters, and are given in small notes in the B-G. The pedal-part, p. 34, l. 3, b. 3, agrees with the text of the B-G; an alternative is

appended in a foot-note, corresponding to that adopted in Peters. On page 36, from the end of the second line, this pedal figure is repeated four times :—

Ex. 14.

Dr. Rust, on the authority of two of the MSS., places the *b* on the second line for the first two bars. One bar later, this different reading occurs in the upper part :—

Ex. 15.

This occurs twice in sequence. Now we arrive at No. 4, Prelude in Fugue in E minor :—

Ex. 16.

This work also belongs to the early Weimar period (by this is not meant the brief stay there of a few months in 1703), and Spitta finds that "the inner connection of the two pieces is altogether much closer than that which usually exists in Bach between the prelude and the fugue." Dr. Rust bases his text on a manuscript of Pastor Schubring, collated with the edition of Dr. Marx, placing less reliance upon other MSS., and the copies of Forkel and Kittel, which latter served as the basis of the Peters edition. The bar in the prelude, now universally considered superfluous, was restored by Griepenkerl from the copies just named. In the fourth bar of the prelude, the *c* is natural in all but the Peters edition, where it is sharp; in the ninth bar, the last group (pedal) is *d sharp, f sharp, b, f sharp*, in Peters (following Marx), the third note is *d sharp*; two bars onward the third beat, pedal, is *a*, quaver, preceded by a quaver rest, in Peters (also according to Marx), the note is a crotchet; after bar seventeen comes the interpolation, or correction, I do not pretend to decide which. The bar (eighteen, in Peters) was omitted by Mendelssohn in the edition spoken of in the first of these papers; and, as Dr. Rust points out, it is in the structure of the phrases that the solution of the question as to its redundancy must be sought. Tested in this manner, Mr. Best's adhesion to this reading is justified, the MSS. in the Berlin Library notwithstanding. Page 41, l. 1, b. 3, the chord of E has only one *g sharp*; in Peters that note is doubled; last bar but one, after the passage in tenths, pedals, the two *b's* are transposed. In the fugue, the *mordente* over the second *b* is omitted as of doubtful authenticity, and this course is followed throughout. Rust gives the ornament in parenthesis. Spitta appears to accept the *mordente*, but says the effect is grievously impaired if the additional note is taken as a semitone instead of a tone below—that is, of course, on *b*, the dominant. Two minor differences in the text are found in the middle stave of Best, p. 42, l. 1 and 2, and Peters, p. 90, l. 1, b. 6, and l. 2, b. 1 :—

Ex. 17.

A more important variation is found in Best, p. 43, l. 1, b. 4, when compared with Peters, p. 90, l. 3, b. 2 :—



Ex. 18.

In these two instances, Mr. Best agrees with the reading of the B-G. Concerning the last, Dr. Rust says: "To change the severe  $\frac{3}{4}$  to the  $\frac{2}{4}$  is inconsistent with the whole character of the fugue;" and although Griepenkerl supported by the Berlin MSS., there is not wanting evidence of the work of a strange hand in them. A further slight difference will be found between Best, p. 43, l. 3, bars 2 and 3, and Peters, p. 91, l. 1, bars 3 and 4:—

Ex. 19.

As the melodic figure formed by the two groups in the first extract is twice repeated in descending sequence, there can be little doubt as to which is the correct reading. The last four bars differ so greatly in the editions under comparison, that they must be quoted in full:—

Ex. 20.

STEPHEN S. STRATTON.

To be continued.

## THE LETTER AND SPIRIT OF MUSIC.

By G. W. L. MARSHALL-HALL.

ONE is much struck, on careful perusal of the scores of the great tone-poets, especially of Bach and Beethoven, with the almost entire absence of all marks of expression, or indications of any sort as to the manner in which the music should be rendered, only the slightest possible hints being here and there given. The inference to be drawn from this seems to be not that these masters of mirth and tears intended all emotion to be banished from their works, but that there is an *unwritten law of musical expression* which they supposed every one to understand, and which therefore rendered unnecessary further instructions. But while such a law without doubt exists, it unfortunately seems to be understood by none but a few gifted and highly-educated musicians; so that the finest masterpieces are in performance only too often either grotesquely caricatured, or lose all their emotional power, and bear the same relation to the original "idea" which caused them to enter into being, as a skeleton to the beauteous, soul-fraught, living man.

How common it is to hear musically uneducated people exclaim that they do not care for "classical" music (*i.e.*, music of such intrinsic beauty that the world has not suffered it to sink into oblivion); it is to be feared that this Philistine exclamation more often testifies to the dulness of the performer than of the hearer. The latter comes with the expectation of being moved to the heart with the effulgent beauty of music, and instead, a lifeless technical curiosity is offered for his inspection. What lover, eager to clasp his bride, could be expected to display equal enthusiasm over the pet mummy of his friend the paleontologist?

One would have thought that the first care of our music schools would be to educate the minds of young art students, and to train them not only to move their fingers—which are useful only as slaves of the brain—at express speed over their instruments, but to impress on them that to be a musician a man must be something more than a skilled acrobat.

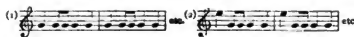
To a tone-poet (which is here taken to mean a man of large heart, strong intellect, and noble aspiration to better and make happier the lot of his fellows, who uses music as a means of expressing all that he feels, and wishes to say to the world) music is a very different language to what it is to people in general, and especially to that class of musicians who in over-studying its *technique* have lost its *sense*. All that words and painting labour to express, but can only succeed in hinting at, receives actual embodiment in music-tones. The most lofty and awe-inspiring passion, equally with the gentlest, tenderest emotion, can be plucked from out its mysterious shadow-land, and, by a touch from the genius of music, become petrified in tangible, reproducible form. All that man is capable of feeling is able to be translated and eternally perpetuated by music. Of what a man does, or thinks in words, music tells nothing; but the emotion which causes, or is caused by, such thoughts and actions, it registers. A man's character is not what he says or does, but what he *suffers*. Thus music is the only truthful biographer; a Beethoven sonata is the autobiography of the soul. Music indeed in itself is nothing, it only becomes something when it expresses the mighty passions of a mighty heart.

This is what music is to a tone-poet; what it is to the world in general, the world knows; but what it *might* be, does not, cannot yet know.

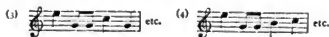
"Mad! mad! a mere mad dreamer!" cries the gold-hunting world, as with bruised limbs, and bleeding heart

it stays for a moment its careless career, to gaze on the happy and peaceful, if somewhat saddened face of one who has left the thick-thronged dusty road—caring little whether or no it leads to the gold-pit—and is lost in the wondrous words of myriad-voiced nature, who calls to him tenderly from every floweret, every grass-blade. Knowledge, not of a mass of undigested facts, for all true knowledge must be *felt*, not necessarily worded, or even able to be put into words—of what is highest in man; and endeavour—to share this knowledge with others, is alone capable of giving any degree of happiness. For him who possesses this *felt* knowledge, all the world is full of absorbing interest. To make a child *noble*, not wealthy, is the only way to make it happy, and should surely be the aim of every parent, and every educational establishment; the only way to effect this is to carefully nurture the emotions, nor can any more potent factor than music be found for this, inasmuch as it is founded directly on the human heart, and its phenomena correspond to those of the human physique when acted upon by the emotions.

The brutes use gesture in the same way as man for the expression of the emotions (concerning which Darwin has written a most interesting treatise); and from it has sprung the dance, by which man endeavoured further to provide an outlet for such feelings as imperatively required one. The chief feature in the dance is the adaptation of gesture to rhythm. A violent emotion naturally induces a violent gesture, and this, in the dance, caused the requirement of a corresponding strength of accent in the rhythm to be felt; hence gradually were formed harmony and melody, which, broadly speaking, resolve themselves into nothing but more or less strong accents. In the subjoined example this is plainly perceptible, the accent in (1) becomes much stronger if a higher note be placed at the commencement of each bar.



Melody is but an accumulation of such intervals, the depth of emotion which they indicate being proportionate to their distance one from the other, or from one chief accent to another. For all emotion produces expansion or contraction of the muscles, and the voice of a man speaking under the influence of agitation rises and falls continually, as the shades of his emotions vary; his corporal muscles imitating, as it were, the action of his mind. This is even more the case when singing. The more intense the passion the higher and louder (*i.e.*, more accented) will the sounds of the voice become, and the more forcible the gesticulation. The natural tendency of the voice is to make a *crescendo* in going from low to high, and as all instruments are used as voices by the great composers, one of the chief points to be studied in singing and playing, is what proportion of accent each note should receive. If example (2) be yet further melodised a double accent occurs, the second of which, by reason of the lesser interval, is the weaker.



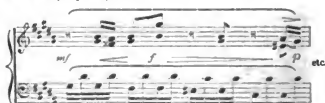
In (4) this second accent gains additional force, because the note B does not belong to the same harmony as the other notes of the bar. Any change of harmony intensifies accent in proportion to its unexpectedness.

If Prelude No. XVIII. of J. S. Bach's "Forty-eight Preludes and Fugues" be examined, and these rules

applied, it will be seen that what, as ordinarily played, seems a mere technical exercise, is in reality one of the most glorious masterpieces of song that poet has ever felt or penned. But it must not be played *allegro*, as marked in most editions, but *adagio*. Bach seldom put any directions as to speed, thinking that those to whom the music itself did not speak, would never guess its meaning, however carefully he instructed them as to its rendering; consequently his finest thoughts are marred by being gabbled over as though they were so much chatter. The marks of expression added are those which the voice naturally produces if the passage be sung.



Especially be the twelfth note marked; the augmented interval has an emotional meaning unutterable in words. In the fifth bar is an extraordinary effect, which is produced by the rests, the meaning of which is readily grasped when it is noticed that a man not possessing the gift of words, but being stirred by profound emotion, will open his mouth and make a gesture; as though his heart were burning to utter what was in it, and unable to find speech has to content itself with this substitute. Indeed, the very breath seems to come and go in spasmodic gasps—there is nothing finer in music outside the great Choral Symphony.



It is possible to give a yet more delicate accent to a note by holding it back in the least degree. *Time* in tone-poetry does not exist, but only *proportion*; but this proportion, which is regulated by rhythm, must only be foregone for some especial effect. Thus in bar 11 a slight modification of speed is most necessary for the effectual emotional rendering of the passage in which are large intervals, but only short notes. Be it not forgotten that only by singing can these passages be understood, for Bach's music above all others is essentially vocal.



By the relative length a note is sustained, by the manner in which it is approached and left, and by a hundred other ways, can the accent (*i.e.*, the emotional force) of a melody be varied; but the above examples suffice to show that even as in the human frame no two emotions are precisely similar; a constant rising and sinking, throbbing and surging flood ever coursing through the heart; so, in music, no two notes are ever alike, and the study of how to give each its due proportion is the chiefest technical study of a musician, which, however, is too often neglected and misunder-

stood. Till, however, this is firmly grasped, music cannot assume the beautiful shape of tone-poetry, and will fail to interest mankind at large. For the intellectual side of music, form—harmonic, melodic, and structural—is *in itself* utterly uninteresting to any but pedants, and is only beautiful and useful in so far as it is a means of adding to the emotional power of the whole.

The study of this innermost miracle of music cannot fail to have a refining influence on every student, for it is the study of the human soul, which becomes slowly but surely therein revealed.

Some fortunate beings intuitively understand what is, however, discoverable to all who choose to go in search of it. It is not uncommon for musicians to exclaim that expression cannot be taught. This is a most erroneous idea. Every human being (not suffering from a defect in his aural organs) who has been systematically familiarised with the idiosyncrasies of this glorious language, will very soon express himself in music, so far as the extent of his sympathies allows, and this, the very study of its deeper meaning, will ever widen. When the world hears a Beethoven sonata, or symphony, rendered as he conceived it, it will no longer turn away with its "don't care for classical music." Read, O ye pedagogues, what is inscribed on a past page of history:—"England expects every man"—not to calculate as to whether by this or that mode of working he will better himself, or save himself trouble, but—"to do his duty." It is your duty to see that the holy gospel of art shall be preached by apostles who understand not only its letter, but its spirit.

## MUSIC DRAMAS, PAST AND PRESENT.

By JOSEPH VEREY.

"WHAT is the difference between a music drama and an opera?" I fancy I hear some readers inquiring. As a rule, the classification may be thus made: The ordinary opera of the Italian school was in most cases a work in which the music was the first consideration and the drama the second. Or it may be said that in many instances the drama was of no consideration at all, judging by the indifference of composers in setting music to a libretto totally destitute of interest. But music must have some reason for its existence on the stage; otherwise it had better be "abstract music," and played by the orchestra alone, or rendered in the shape of cantata or oratorio. All who are familiar with the operatic stage will easily recall a host of works in which pretty and sometimes really fine music has been allied with some meaningless and trivial story. It passes for an operatic work, but it is a very different, and indeed a far less artistic production than a genuine music drama.

It has been said that "the domain of music begins where that of language ends," and no doubt the dramatist of imagination must have often felt the want of some higher method of expression in those exalted moments when even the most impassioned language fails to realise all that is pictured by the imagination. We often find in the works of the older dramatists that when some scene or situation appeared to baffle them to express it in blank verse, their genius found scope in song, and the composer was called in to help them. Few of the great Elizabethan dramatists are without examples of this kind, and in many of Shakespeare's works the sweetest lyrics occur set to music by the best composers of the time, and still remaining popular. The old ballad operas were in some measure music dramas because they were dramatic pieces out of which music naturally developed, but at the time these

were in vogue musical art had not sufficiently advanced to admit of the modern treatment. There was no idea of giving expression to the subject of the play, or of realising its picturesque and poetical suggestions by the aid of orchestra and chorus. Whatever was done in the way of musical illustration was confined almost entirely to solo voices, but sometimes a bolder flight was taken, and the weird imaginative effects of the scenes where the witches appear in *Macbeth* may be taken as a primitive effort in the direction of the music drama, with, however, this vast difference, that the orchestra is of the least possible value. There are solos for the principal witches, and such other effects as are attempted are produced by the chorists. Crude, inartistic, incomplete as it is, we may yet say that until recently *Macbeth* has literally been played as a music drama.

It is very curious when we come to trace the origin of such works, that all over Europe at nearly the same period we find attention being drawn to the possibility of heightening dramatic effects with music. With all the imperfections of the lighter school of Italian opera, we must give to Italy the credit of being early in the field as the originator of the music drama. In 1590, at the Florentine Court, two pastorals with music by Emilio del Cavaliere were produced with such great success that soon the new style of composition was talked about all over Italy. Cavaliere was soon followed by others, among them an excellent musician, Peri, who had earnestly studied the Greek drama, and who conceived the idea of producing something similar on the Italian stage. In fact, he did at Florence what Mendelssohn achieved in Germany, and brought out a form of music drama of which the Greek was the model. Mendelssohn's *Antigone* and other works of the kind will be readily recalled, but in these echoes of the Greek stage there was an inevitable rigidity. We feel it even in *Antigone*, with all the charm of Mendelssohn's beautiful choruses added, and three centuries ago the Italians had just the same impression. Peri had written a music drama, *Daphne*, and in it for the first time was introduced the form of recitative, half-singing and half-speaking, which subsequently in so many forms reappears in Italian operas. Sometimes it is serious and passionate, at others it is employed humorously and develops into comic opera, but in one shape or other this kind of recitative has ever been popular. In 1600, at the marriage of Marie de Medicis with Henry the Fourth, King of France, one of the chief features of the festivity was the tragedy, with music by Peri, entitled *Euridice*. I have before me as I write some of the music of this very work, and spite of its simplicity in comparison with modern music dramas, I may even say crudity, I am struck by a natural feeling for dramatic expression which one would hardly expect to find in a work composed nearly three centuries ago. Claudio Monteverde of Cremona and others developed this style, and the composers for the Church, seeing how popular it was becoming, adopted it, and in these simple beginnings we have the commencement of oratorio.

I do not intend to follow up the progress of the Italian music drama, but merely to show how important it is in anything approaching to our modern opera forms that there should be a foundation of genuine dramatic interest. Wagner did not alone discover that a music drama was superior to an opera of the latest Italian pattern, he had simply taken greater pains to ascertain their comparative value, and when he wrote *The Flying Dutchman*, suggested by the poem of Heine, who had followed Fitzball in his adaptation from a tale in *Blackwood's Magazine*, other musicians were astonished at

the effect, and Spohr regretted that he had never been so fortunate as to get "such a masterpiece." Wagner had, in fact, strong dramatic feeling, hence his music is also dramatic. When he offered the work in Paris, the kind of music he had written was entirely underrated and misunderstood, as that of *Tannhäuser* was later, but his libretto was admired with the ridiculous result that it was entrusted to a chorus-master named Dietsch, who actually set Wagner's music drama to music, and under the title of *Le Vaisseau Fantôme* it was produced in Paris, November 9th, 1842. The wretched music of M. Dietsch swamped even the vigorous libretto of Wagner, and the failure of *Le Vaisseau Fantôme* was as complete as it deserved to be. Peacock, the whimsical author of *Head-long Hall*, says the libretto of an opera is merely the "peg to hang the notes upon," and too many composers have acted on that idea to their cost. The increased literary cultivation of musicians has had a good effect on the music drama, and we see in modern times, Wagner, Boito, and others, constructing their own plots. It is undoubtedly difficult to combine the musical and dramatic faculty sufficiently to make a perfect music drama, hence we see so many failures. The beauty of Rossini's music to *Guillaume Tell* hardly saves it from oblivion because of the feeble construction and fitful interest of the dramatic portion. The eccentricity of the *Zauberflöte* has been almost sufficient to extinguish some of the noblest music ever written. The dulness of *Euryanthe* has ruined the lovely music of Weber, and even *Überon* can scarcely be said to live. All his days Mendelssohn fretted that he could not get a music drama to satisfy his aspirations; and Schumann's music to *Genoveva* was buried in a flimsy drama for which nobody cares.

The fact is, to create a perfect music drama the musician must also be gifted with poetic, dramatic, literary, and pictorial feeling. Wagner was quite right in saying that a true music drama must be a combination of all these arts. His love of the great dramatists, especially Shakespeare, paved the way for employing dramatic art with success in alliance with music, although he failed like many more at first, for his music drama founded on *Measure for Measure*, produced at Magdeburg, was a fiasco; and in fact it may be doubted whether any composer could make it suitable for an opera. Attracted by the dramatic and picturesque situations of "Rienzi," he made a music drama of the novel, and tried to get it produced at Paris without success. It was when he took up subjects combining dramatic with poetic and mystical effects, like *Lohengrin*, or themes of simple passionate and human interest, like *Tristan*, that the genius of Wagner fully asserted itself.

Among the few French composers who endeavoured to produce a music drama, as distinguished from an opera, was Berlioz. His *Les Troyens* was an example, but, apart from the musical merit, this failed in some measure owing to the manner in which it was produced at the Lyrique. The composer, like Wagner, wanted splendid stage illusions. He asked for a waterfall: they gave him a painted cascade. He wished for a dance of satyrs: they supplied an ordinary ballet dance; and when he demanded torches they were refused for fear of the dancers setting themselves or the scenery on fire. Then one of his principal scenes was so complicated that there was a "stage wait" of fifty minutes; and *Les Troyens* came to grief, and will probably never be heard of any more. Berlioz had better fortune in setting Shakespeare's *Much Ado about Nothing*, but it came nearer to comic opera than music drama. Composers had need to be more careful in what they set to music. Gounod, in *Faust*, approached the standard, but to show how easily a musician may be led into the

pitfall of composing to a bad libretto, I will instance the book of *La Nonne Sanglante*, which, after being offered to Halévy, Grisar, and Verdi, was set by Gounod, and failed miserably at the Grand Opera in 1854.

Anything worse than the dramatic portion of most English operas can hardly be imagined, and we do not recall a single work that can lay claim to being a music drama. But great German composers have been equally careless. Even *Fidelio*, in spite of the fine character of the heroine, was unworthy of the genius of Beethoven. *Léonore on L'Amour Conjugal* was a stale story set to music by Caveaux and Paer, before Beethoven took it in hand. *Der Freischütz* had the elements of a true music drama; that is, it was dramatic first and musical afterwards. The music grew out of the story, heightened and idealised it, and made what was grotesque and fantastic impressive and poetical. A peculiarity of operatic works which few have remarked is the striking difference there is in the manner in which a composer will regard a drama. Take *Medea* by Cherubini and compare it with the *Medea* of Simon Mayer, or the *Medea* of Benda. Who would imagine it possible for music to the same subject to be so essentially different? Or contrast Lully's *Armide* with the setting of Gluck, or that of Handel. Again, in another school, compare the *Barbieri* of Paisiello and Rossini, or that composer's *Semiramide* with Bianchi's or Catel's; or take the contrast between Spohr's *Zémire et Azor* and that of Grétry; or Auber's *Gustave* and Verdi's *Ballo in Maschera*; or Carafa's *Masaniello* and Auber's; while *Faust* may be contrasted in the scores of Spohr, Gounod, Boito, and three or four other composers. Perhaps one of the most remarkable contrasts of all is that of Rossini's *Otello*, and the recent work of Verdi, who may be credited with having composed a music drama of high character to the tragedy of Shakespeare. The cause of so many failures in opera, and the scarcity of genuine music dramas, may be set down to the tendency of composers to set to music plays already popular. Many of Victor Hugo's dramas have been taken by the musician, not because they were always well adapted for the purposes of music, but because they were familiar and popular. Librettists do not care for the "eternal fitness of things." They will undertake anything. Fitzball agreed to write the libretto of an opera upon *The Corsican Brothers*. Balfe was to compose the music, and Mr. Sims Reeves was to have represented the twin brothers. I have never heard what became of this, but recently Mr. Fox tried his hand at the same subject. As for Shakespeare, I once in a former article showed what a host of composers had taken his plays for operatic purposes. There are at least six settings of *Romeo and Juliet* besides that of Gounod just revived at Covent Garden. There was a chance of Mendelssohn's setting *The Tempest*, but it fell to Halévy. I have given a few illustrations out of thousands, but they will be, I think, enough to prove the vital difference there is between the ordinary operatic work and a real music drama.

#### OUR MUSIC PAGES.

PROFESSOR E. PAUER gives in his "Vingt Études faciles et progressives" all the title promises, the twenty pieces which make up the work being real studies, and both easy and progressive. But Mr. Pauer gives something more, and this by no means despicable something is—good, interesting, and pleasing music. The three studies, Nos. 9, 10, and 19, contained in this month's "Our Music Pages," will illustrate and confirm what we say, and at

the same time show, at least to some little extent, how varied is the contents of the volume. As the studies in question speak for themselves, we need not exercise the office of interpreter.

## Foreign Correspondence.

### MUSIC IN VIENNA.

At the Imperial Opera 305 performances have been given during the annual season, including sixty-five operas by thirty different composers, besides fourteen ballets. Absolute novelties, however, there were only two: Weber-Mahler's *Drei Pintos*, and Robert Fuchs' *Königsbraut*, besides one ballet. The largest number of representations was reached by Verdi's *Otello*; after this, in the following order, by *Lehngrün*, *Carmen*, *Trampeter von Säckingen*, and *Die lustigen Weiber von Windsor*. Taking the composers, Wagner's operas were most frequently given, namely, thirty-nine times; four operas by Verdi together thirty-three times; four by Meyerbeer sixteen times. Those that do not find sufficient variety here must indeed be hard to please.

The youthful bravura singer, Irene von Abendroth, favourably mentioned in my letter of March last, has been engaged at that House on trial for one year.

Molière is at last falling a prey to the ever-active research of the librettist of operetta, the famous comedy *Le Bourgeois Gentilhomme* having been adapted for that purpose by Bruno Zappert and Richard Genée here, under the title *Der Herzog von Newfoundland*, and is now waiting for a composer to supply the music.

A *propos* of operettas, the Imperial conductor, Joseph Hellmesberger junior, has just completed another one-act piece to a libretto by Genée, which will probably be produced next autumn under the auspices of Director Jahn of the Imperial Opera; and Rudolf Weinwurm, to whom we are indebted for many beautiful four-part songs, has written a comic opera in three acts, entitled *Der Liebesring*. Would that grand opera were as prolific.

The increase of favour extended to Wagner's music is proved by the fact that the *Meistersinger* and *Tristan und Isolde* are to be produced in Hungarian at Budapest, and if successful, a cycle of the whole of the master's operas is to be given in the same tongue, forming in that case the first serial performance of those works from *Rienzi* to the *Götterdämmerung* in a foreign language on any stage.

The Bohemian violinist, Franz Ondricek, who rightly enjoys the highest fame in Germany, but who has apparently never been appraised at his exceptional value in England, has met with extraordinary success in Roumania, being presented with a valuable decoration by the King, and with a splendid diamond ring and her photograph by the accomplished Queen.

Three other musicians of genuine merit have been decorated by the Emperor Francis Joseph: Johannes Brahms, Anton Dvůřák, and Charles Ritter von Mikuli the editor of Chopin's works.

The programme for the impending great Vocal Festival has very properly been composed of genuine national pieces, more or less known to all the members of the mighty association, so that a great effect may be anticipated from their rendering by about ten to twelve thousand voices.

Sigrid Arnoldson, who in many cities has been placed by the side of Patti, has married her *impresario*, Alfred

Fischhof, of this city, a by no means rare case in artistic life, and as has been pointed out, one preferable to the husband becoming the *impresario* after the marriage. Herr Fischhof has shown great tact both in the discovery and in setting off the brilliancy of that latest northern star. And yet another matrimonial alliance which may interest your readers is that concluded by the celebrated violinist Frl. Marie Soldat with a government employé, Herr Röger, of this city.

According to the report presented by our Conservatorium for the year 1888-9, the total number of pupils was 886, of which 60 were foreigners, including two English. The new prospectus of this great Institute, which was founded in 1817 by the "Gesellschaft der Musikfreunde," points out that there are fifty-seven teachers, including the eminent names of Frau Meyer-Dustmann and Herr D. Gänsbacher for vocalisation, with the famous court-actors Herren Arnsburg, Baumeister, Krastel, and Friedrich, in the dramatic department, which with the students' operatic stage, whence numerous highly promising *débütants*, both male and female, are constantly drawn for the Austrian and German stages, forms an important feature of the school. The new course begins on the 16th September, 1889, and ends on 15th July, 1890. The terms are only from about £8 to £16 (100 to 180 florins) per annum. Pupils are placed with respectable families, if desired, and the director, Professor Joseph Hellmesberger, supplies with pleasure full particulars.

The first prize for violin playing at the Paris Conservatoire was gained by a young Viennese, and winner of the first prize at the Vienna Conservatorium, Emil Barach (Baré).

Anton Dvůřák is partly re-writing his last but one operatic work *Dimitry*. Amongst novelties in preparation for the National Opera at Prague mention might be made of Roskoschny's *Kovacovic's Armida*, and a new music drama by Zdenko Fibich.

The well-known song writer, Erik Meyer-Hellmund, has presented a new opera, *Margit*, to the German theatre of the Bohemian capital.

## Reviews.

*Deux Préludes* pour Piano. Op. 25. Par E. DEL VALLE DE PAZ. (Edition No. 6,111; net, 1s.) London: Augener & Co.

HE who takes up these *Preludes* with the expectation of finding in them dry forms of arpeggios and runs will be agreeably disappointed. Instead of dryness and formalism he will discover nothing but freshness and life. Both pieces are strongly impassioned, both are interesting, and each in its way fine; but we prefer to the elated, onward-rushing, heaven-scaling second, the first, full of deep, tender feeling, now sweetly plaintive, now vehemently urgent. The restless, uninterrupted triplet accompaniment of the first Prelude (*Appassionato*; C, D minor) and the equally restless and uninterrupted semiquaver accompaniment of the second (*Mosso e con fuoco*; A major) form a fit undercurrent for the melody.

*Impromptu* pour Piano. Op. 17. Par X. SCHARWENKA. (Edition No. 6,385; net, 1s.) London: Augener & Co.

To speak in connection with this composition of originality would be an inexcusable extravagance, but it would

demonstrate a lamentable dulness were one to speak of plagiarism. Scharwenka's Op. 17 is a *hommage à Schumann*, a self-absorption in Schumann's individuality, and a reproduction of his way of thinking and expressing himself. But whatever otherwise our opinion of the *Impromptu* may be, we must admit it to be pretty. This is much, and ought to satisfy all reasonable people, at least keep them from grumbling. Nay, does not this very Schumannism which pervades the piece give a grace, an interest to it?

*Adagio de la Sonate et Menuet de la Sonate pour Piano.*  
Par JEAN L. NICODÉ. London: Augener & Co.

THE publishers of Nicodé's pianoforte sonata have thought it advisable to print separately each of the two middle movements. Many of the weaker vessels (we apply the expression to a class of musical amateurs generally, no disparaging reflection on the fair sex is intended), to whom the whole work is too long, will be duly grateful for the boon. They can now enjoy the solemn *cantabile* Adagio or the happy, quietly humorous Menuet without twinges of conscience because of the unplayed preceding and following movements.

*Six Sonatinas* for the Pianoforte. By F. KUHLAU.  
(Edition No. 8,201; net, 1s.) London: Augener & Co.

NEXT to Clementi's sonatinas Kuhlau's are undoubtedly the best and easiest instructive sonatinas we have. In one respect they are even superior to Clementi's. The Italian master is rarely quite free from a certain dryness; in Kuhlau's music, on the other hand, the bloom and grace of nature, so to speak, displays itself in every bar. The composer had the gift of easy inventiveness, a rare and, though not the most precious, yet a very valuable gift. Sweetly and pleasingly flows the melody, and apparently from an inexhaustible source, everything being natural, in good taste, and easily intelligible. The six sonatinas before us form a first volume, a second volume may therefore be looked for.

*Reiseskizzen* (Impressions de Voyage) pour Piano. Op. 270. Par F. KIRCHNER. London: Augener & Co.

THE first five numbers of this series we have already reviewed; now we have before us Nos. 6, 7, and 8. In the "Storm in the Mountains" (No. 6) the composer lets us off easy with some growls of thunder and a few flashes of lightning, the larger half of the sketch being taken up by a serene *Allegretto pastorale*; "Summer in Field and Grove" (No. 7), an *Allegretto scherzando*, and "In the Tyrol" (No. 8), a Tyrolienne, are both pieces which do justice to their titles, and, on account of their simple prettiness, must win the good graces of players and hearers.

*Rondinos* for the Pianoforte. Arranged and Fingered by CORNELIUS GURLITT. London: Augener & Co.

THE Rondinos before us are four in number, two of them for pianoforte solo, respectively by A. Diabelli and A. André, being Nos. 7 and 8 of a first series of twelve Rondinos; and two for pianoforte duet, respectively by J. Schmitt and C. Czerny, belonging to a series of six Rondinos: both series leading from the easiest up to the difficulty of Clementi's first sonatina. In short, they are one and all very easy, and, we may add, supply excellent and attractive teaching material.

*Bal d'Enfants* (Kinderball) pour Piano à quatre mains. Op. 130. Par R. SCHUMANN. (Edition No. 8,627; net, 1s.) London: Augener & Co.

AMONG the writers of four-hand pianoforte music Schumann stands in the front rank, with Schubert by his side. If we remember that, with the exception of the Menuet (already composed in 1850), this work came into existence in 1853, the last year of the master's artistic activity, its freshness and youthfulness cannot but surprise us. In this respect Op. 130 distinguishes itself from most of Schumann's productions at that period. It is always delightful to play and hear these charming dances, full of *esprit*, humour, and poetry—the Polonaise, Walzer, Menuet, Écossaise, Française, and Ringelreih. They are real gems in the pianoforte literature à quatre mains.

*Classical Violin Music of the 17th and 18th Century.*  
Edited by G. JENSEN. Book III. (Somis, Nardini, and Senaillé.) (Edition No. 7,403; net, 1s.) London: Augener & Co.

THE third book of Jensen's edition of *Classical Violin Music of the 17th and 18th Century* brings specimens of the compositions of two famous Italian and one French violinist. The *Adagio* and *Allegro* by Giovanni Battista Somis (1676–1763) do not bear out Wasielewski's opinion that his violin sonatas are poor and without artistic value. An *Adagio* by Pietro Nardini (1722–1793) shows to how great an extent this master is already a modern; the expressive melodic outline and its rich ornamentation are equally charming. The *Aria* by Jean Baptiste Senaillé (1687–1730), a composition in rondo form, has the characteristics which distinguish the best French music: ease and grace. Jensen's accompaniments (filling up of the thorough-bass) prove him to be an artist of good taste and excellent musicianship.

*Andante and Allegretto* for Two Violins and Piano. By PIERRE PERROT. Edinburgh: Paterson & Son; London: Augener & Co.

THE title seems to promise elaborate movements in the sonata or rondo form. But this artless Andante and Allegretto are nothing of the kind. The former is a sentimental melody, and the latter a something that reminds one of Schottische and Galop. The second violin part is in the style of the seconds one hears improvised by the people. Such is the nature and structure of Pierre Perrot's Andante and Allegretto, whose pretty tunefulness will be appreciated by lovers of light drawing-room music.

*Morceaux d'ensemble.* Par FR. HERMANN. (Edition Nos. 7110i & 7110k, each, net, 1s. 6d.; No. 7130f & 7130k, net, 1s. 4d. and 1s.; Nos. 7215i & 7215k, net, 1s. 2d. each; and Nos. 5330f & 5330k, net, 1s. and 1s. 4d.) London: Augener & Co.

WE need not do more than specify the contents of these new additions to the *Morceaux d'ensemble*, as the nature of the editing and the character of the series are already well-known to the readers of the MONTHLY MUSICAL RECORD. In short, then, we have here two pieces—the chorus of peasants and knights from the first finale of Weber's *Euryanthe* ("Jubeltöne, Heldensöhne, fröhlich jauchzend euch empfangen"); and the chorus of hours from the third part (No. 18) of Schumann's *Das Paradies und die Peri* (Schmückt die Stufen zu Allah's Thron); and these pieces not in one, but in four arrangements—namely, for two violins and piano; for three violins and

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## ETUDES FACILES ET PROGRESSIVES

par

E. PAUER.

Augener's Edition N<sup>o</sup> 8319.Vivace assai. ( $\text{♩} = 126.$ )

10.

Andantino cantabile. ( $\text{♩} = 108.$ )

9.

9.

*p*

*And.* \*

*cresc.* *dim.*

*p* *And.* \*

*cresc.* *dim.* *And.* \*





First system of musical notation. Treble and bass staves. Key signature: three flats. The music features a series of eighth and sixteenth notes with slurs. A *cresc.* marking is present in the first measure. A *And.* marking is below the second measure, and an asterisk (\*) is below the third measure.



Second system of musical notation. Treble and bass staves. The music continues with slurs and fingerings (e.g., 3, 2, 3, 4, 5, 3, 4, 5, 4, 2, 1, 3, 2, 1). A *molto* marking is below the first measure, and a *cresc.* marking is below the second measure. A *marcato* marking is below the third measure. A *And.* marking is below the fourth measure, and an asterisk (\*) is below the fifth measure.



Third system of musical notation. Treble and bass staves. The music features a series of eighth and sixteenth notes with slurs. A *p* marking is below the first measure, and a *cresc.* marking is below the third measure. A *And.* marking is below the second measure, and a *marcato* marking is below the fourth measure. An asterisk (\*) is below the fifth measure.



Fourth system of musical notation. Treble and bass staves. The music continues with slurs and fingerings (e.g., 3, 5, 5, 4, 5, 4, 4, 4, 4, 3, 7, 4, 3). A *And.* marking is below the second measure, and a *marcato* marking is below the fourth measure. An asterisk (\*) is below the fifth measure.



Fifth system of musical notation. Treble and bass staves. The music features a series of eighth and sixteenth notes with slurs. A *espressivo* marking is below the third measure, and a *pp* marking is below the fifth measure. A *And.* marking is below the fourth measure, and an asterisk (\*) is below the fifth measure.

Andantino grazioso. ( $\text{♩} = 108.$ )

19.

*p*

*cresc.*

*f* *pff* *dim.* *con*

*espressione* *rit.*

*Tempo.* *f*

*poco rit.* *p*

piano; for two violins, viola, violoncello, double-bass, and piano; and for three violins, viola, violoncello, double-bass, and piano.

*I Fauni e le Driadi*, Minuetto d' "Ondina," 1re Suite d'Orchestre. Op. 21. Par E. DEL VALLE DE PAZ. (Edition No. 7044 [Partition], net, 1s.; No. 7044b [Parties d'Orchestre], net, 1s.) London: Augener & Co.

Now we have before us in score and in parts the Minuet entitled *The Fauns and Dryads*, from Valle de Paz's orchestral suite *Ondina*, a four-hand arrangement for piano of which we reviewed not very long ago. As to the minuet, we can say that this setting for stringed instruments brings out its delicate beauty and winning graces much better than the four-hand arrangement. Indeed, so bewitching is this minuet, that we are sure it will become a favourite and stock-piece of all small orchestras.

*Songs, with Pianoforte Accompaniment*, by various composers.

"A MAY SONG," by Mary Carmichael (London: Stanley Lucas, Weber, and Co.), distinguishes itself by freshness and brightness. Gerard F. Cobb's "Mary Queen of Scots," and "Look before you Leap" (London: Reid Bros.), are winning songs—simple, but well written. "My Gauntlet's down," a bass song by K. Boundy, is above all fiery and vigorous; H. Weidt's "Der Giessbach" ("The Cataract"), unaffectedly and felicitously melodious, and the same composer's bass song, "Der verbannte Polenfürst" ("The Polish Exile"), rich in various moods; and G. C. Miller's "Light at Eventide," too naive in matter, and unripe in every other respect. (Of the last four songs Augener & Co. are the publishers.) As to William Carter's *Meditation on the Melody in Chopin's Funeral March*, for voice, violin, pianoforte, and organ *ad lib.* (London: Novello, Ewer, and Co.), we prefer infinitely the original. Erskine Allon's, Op. 13, *Ten Love Songs* (The London Music Publishing Co.), the words of which are by modern poets, deserve a longer notice (so do some of the above songs) than we give them here; they show the endeavour to keep clear of the commonplace, and do so sometimes at the cost of harmonic reasonableness and good breeding.

*Vingt-Quatre Solfèges*, pour voix de Basse, avec accompagnement de piano. Par G. TARTAGLIONE. (Edition No. 6184a; net, 1s.) London: Augener & Co.

SIGNOR TARTAGLIONE's solfèges are in the style of Concone's *Leçons de chant*. They are so melodious that, were it not for the absence of words, they might be called songs or airs. No doubt they will be found useful. Of the twenty-four solfèges, only twelve—the first book—are as yet in our hands.

*Songs of the Year*. Twelve two-part songs for female voices. The words by EDWARD OXENFORD, the music by HERBERT F. SHARPE. (Edition No. 4,126i; net, 3d.) London: Augener & Co.

No more cheerful and cheering autumn song than Mr. Sharpe's "The Harvesters" ("With merry song the harvesters Beguile the hours away")—the song of September—can be wished. If you do not believe this, try and judge for yourself. Of the result of your trying and judging we have no doubt.

*Two-part Choruses for Female Voices*. By H. HEALE. (Edition Nos. 4008a, b, c, d; net, 3d., 4d., 3d., 4d.) London: Augener & Co.

WE do not know to which of these four eminently singable songs we give the preference; but we do know that something may be said in favour of each of them—of the ballad-like "Emigrants" ("There was heard a song"), as well as of the rocking "Gentle Spring" ("Gentle Spring, in sunshine clad"), the blithe "Voice of Spring" ("I come, I come! ye have called me long"), and the grey, chill "Winter" ("When winter winds are piercing").

*Vocal Dance Tunes, Old and New*: Movements from instrumental works, arranged for two female voices, with pianoforte accompaniment. (Edition Nos. 4031, net, 4d.; No. 4032, net, 3d.) London: Augener & Co.

THE two last instalments of *Vocal Dance Tunes, Old and New* are new rather than old; both, however, are likely to live to a good old age. The younger one of the two is a Scherzo-Minuet by E. Del Valle de Paz ("Sing, sweet songsters"), and the other is a Mazurka (Op. 68, No. 1) by Chopin ("Blow, ye Zephyrs, o'er the sea").

*Four-Part Songs for Mixed Voices*. By R. SCHUMANN. (Edition No. 4621, net, 4d.; No. 4622, 3d.; No. 4623, 3d.) London: Augener & Co.

THE three four-part songs for soprano, alto, tenor, and bass, now before us, are Nos. 2, 3, and 4 of Schumann's Op. 59 (*Vier Gesänge für gemischten Chor*). They are very good compositions of their kind, although perhaps a lesser man might have composed them. And yet in writing these words a doubt steals upon us: would a lesser man have been capable of giving the delicate touches we meet with here and there in these part-songs? How charming, for instance, the conclusion of "Gute Nacht" ("Good Night")! The other songs are "Am Bodensee" ("The Return") and "Jägerlied" ("Hunter's Song"). Both the original words and an English translation by W. Grist are given in this edition; and a piano part (for practice) is added to the vocal score.

"*Rest, Sweetheart*." Four-part Song for Male Voices. By H. WEIDT. (Edition No. 4872; net, 4d.) London: Augener & Co.

NOT a work of profound musicianship or any other profundity, but undoubtedly a song of many excellent qualities of a more superficial sort. In short, "*Rest, Sweetheart*" is throughout soothingly euphonious, full of sweet sentiment, and all in all exceedingly pleasing—an effect to which, by the way, the passage with the alternate solo (now baritone, now tenor) and chorus contributes something.

*Music for the People*. A Retrospect of the Glasgow International Exhibition, 1888, with an Account of the Rise of Choral Societies in Scotland. By ROBERT A. MARR. Edinburgh: John Menzies & Co.

FEW people, even north of the Tweed, will care much about the biographies of pipers and bandmasters, and of organists of no or merely local fame. It is different with *The Rise of Choral Societies in Scotland*, of which Mr. Marr treats in a very interesting and valuable introduction of 111 pages. In this historical essay, the author has brought together a good deal of little-known information, which goes far to vindicate the right of the Scotch to the name of a musical nation. We must, however, object to

his statement that "choral singing, as now understood, was a creation of the great master's [Handel's]." This statement, we think, cannot be proved; nay, it is even disproved by his own facts. As to the bulk of the volume (176 pages), it is, as the author says in the preface, "in substance based upon those sketches and brief notices of the various choral societies, organists, bands, pipers, and other musicians, who appeared at the International Exhibition of Glasgow in 1888, which I wrote for the *Official Daily Programme*." The most interesting item in this latter and larger part of the book is a biographical notice of Dr. A. C. Mackenzie; and next to it, a few notices of exceptional organists and bandmasters who do not belong to the categories above specified.

*Exercises on the Elements of Music.* By JOSEPH NORMAN.  
London: Weeks & Co.

As this pamphlet of eighteen pages is arranged in chapters to be used with a certain text-book, we cannot criticise it for what it contains or does not contain, and for its too brief or too copious treatment of one or the other subject. What the author aims at seems to be well done, but with the aim—i.e., cramming (the pamphlet is destined for students preparing for the R. A. M. Local Examinations)—we have no sympathy whatever. But does not the author come too late with his publication? The examinations of the united Royal Academy of Music and Royal College of Music are sure to make greater demands on the theoretical knowledge of the examinee than can be satisfied by Mr. Norman's eighteen pages.

## Opera and Concerts.

By J. B. K.

### ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS crowned his remarkable managerial efforts of the season with a magnificent representation (in Italian) of Richard Wagner's comic masterpiece, *Die Meistersinger*, that worthy "pendant" to the great composer's *Tannhäuser*, which illustrates the more tragic vocal tournament at the "Wartburg." The cast presented a rare *ensemble* of fine singing and acting, the great Polish tenor, Jean de Reszke, and the celebrated French baritone, Lassalle, surpassing themselves in the difficult *roles* of Walther von Stolzing and Hans Sachs, Isardon and Montariol were excellent representatives of Beckmesser and David, respectively, and the American *prima donna*, Giulia Valda (who succeeded Madame Albani after a few nights), lent the charm of her fresh and sympathetic voice and perfect vocalisation (one of the very few singers who can produce an irreproachable shake) to the part of Eva. Both chorus and orchestra were very fine under the *baton* of Signor Mancinelli, who is obviously in touch with the composer's genius, and who conducted the wonderfully complex music practically by heart. *The mise en scène*, grouping of the masses, &c., was more than worthy of the traditions of the famous Covent Garden stage, the net result being a triumphant victory over difficulties, all things considered, almost or absolutely unique in London operatic history. The closing night of the season was dedicated to Gounod's revived *Roméo et Juliette* (in French), with Jean de Reszke and the delightful Australian soprano Madame Melba in the respective title *roles*. Arrangements for next season are said to be in progress, when the lately collapsed "Her Majesty's Opera," will present rival attractions under the auspices of a recently formed syndicate.

### ROYAL ACADEMY OF MUSIC.

A MOST commendable feature of the Royal Academy's Orchestral Concerts is the large share allotted to the students' own compositions. Thus the concert under notice introduced a

"Romance for Orchestra" by E. Cuthbert Nunn (teacher, Davenport), which might more appropriately be called a "valse lente," passing its tuneless, if not strikingly original themes, alternately to the various instruments in an effectively varied score. Less fluent, but more vigorous—Scottish in character—is Learmont Drysdale's Orchestral Ballade, "The Spirit of the Glen" (teacher, Corder). Skilful handling of the orchestra seems to be an instinctive gift of Scotch composers, as is again shown by this clever work; whilst Reginald Steggall's Andante, from a Symphony in G (teacher, E. Froul), reflects the calm temperament of the Englishman, contrast being possibly supplied in the other movements of the score.

Among the pianists who appeared the palm of merit is due to W. L. Lamb (Frits Hartvigson, teacher), who performed the first movement of Beethoven's great Concerto in G, Op. 58, with Hans von Bülow's rather ineffective Cadenza (an excellent plan to give the names of the composers of the Cadenzas in the programme), with genuine artistic feeling and unerring certainty; the last two movements, including a fine Cadenza by Frau Clara Schumann, being added by Rose Meyer (H. R. Evers, teacher) in fairly good style. We were glad to see one entire work divided between two pupils, as suggested in these columns, instead of fragments from different works being given to the several performers. Kate Goodson (teacher, Oscar Beringer) lacks physical power and intensity for an adequate interpretation of Liszt's magnificent Concerto No. 1 in E flat. At the same time she must be credited with considerable intelligence, a good *technique* and a light touch—indeed too lightly applied in some portions of the work, especially in so large a hall (St. James's), rendering, *p.e.*, the shake leading to the finale, absolutely inaudible. Very youthful Ada Tunks (teacher, Walter Macfarren) played Mendelssohn's "Rondo Brillante" in B minor, Op. 22, with due brilliancy, this being the only performance without book. (See remarks in notice of "Royal College of Music.")

The vocal display included C. M. von Weber's hymn "In Constant Order" (comp. 1812), said to be its first performance in England, which, in addition to its historic, possesses some intrinsic interest, such as the highly original and impressive opening phrase for the double-basses, an attractive violoncello accompaniment in the Recitative, "The Gloominess of Night," a pathetically expressive choral, "Then let me learn to trust Thee," and an effective though rather conventional final chorus, introducing a bright soprano solo to an interesting choral groundwork, the fine climax leading the trebles, somewhat unmercifully, up to the high C. Among the vocal soloists in this short piece, the soprano, Agnes Wilson (Shakespeare, teacher), was the best. With regard to the other vocal performances, David Hughes (Max Heinrich, teacher) won distinction by a powerful, yet mellow and flexible bass, good vocalisation and expression. This young singer can hardly fail to gain a prominent position on the English stage or concert platform in due course. The air from Spohr's *Faust*, "Love's a tender Flow'ret," supplied a specimen of what our grandfathers were content to accept as operatic music. The same may be said of Rossini's "Di tanti palpiti," which was delivered in a pleasing manner with an agreeable soprano of good compass by Emily Squire (teacher, A. Randegger).

### ROYAL COLLEGE OF MUSIC.

A PROGRAMME of exceptional interest was put forward by Professor C. Villiers Stanford, the conductor of the last orchestral concert, for it presented an excellent test of the very considerable proficiency attained by the instrumental students, most of them not out of their teens and some of very tender years, in grappling with works of the most advanced type of composition, whilst the selection at the same time offered to the audience an intellectual treat of uncommon occurrence even at so-called high class concerts. It is true that Spontini's overture to *Olympia* contains strange reminiscences from the *Euryanthe* overture in its opening subject, succeeded, like in Weber's work, by an episode for muted strings, and merging later on into an amalgam of pronounced "Cherubini" cum "Rossini's" but, at the same time, it was interesting to hear again something from the pen of the "Meyerbeer" of his time, and whose *Vestalin* and *Ferdinand Cortes* still keep the

German stage, if only as showing in contrast with what followed the important strides made since by musical composition in the more or less, but by no means altogether, technical sense of harmonisation and orchestration. Excellent specimens of this kind were Saint-Saëns' symphonic poem *Phaëton*, which, for general conception, picturesqueness, and brilliancy of effect, would reflect credit upon the chief representative of this unorthodox class of composition, Franz Liszt himself; and Dvůřák's "Symphonic Variations" Op. 78, which, although not free from plagiarism, are distinguished by considerable ingenuity and genuine *entrain*, as usual with that composer whenever his national Bohemian element comes into play, winding up with a really fine climax; whilst anything more exacting than K. Wagner's (somewhat lengthy and away from the scenic situation slightly tedious) "Good Friday music" from *Parsifal* could scarcely have been given.

The chief attraction of the evening, however, centred, beyond doubt, in the rendering of Brahms' first Piano-forte Concerto in D minor, Op. 15, by Miss Ethel Sharpe, of whose interpretation of Beethoven's Concerto in C minor we had already occasion to speak in terms of very high praise last year, and who did herself the utmost credit by the choice of the above-named strangely neglected work, which reflects the spirit of Beethoven far beyond the notorious reminiscence from the 9th Symphony in the opening subject: a work remarkable for genuine grandeur of style and a wealth of ideas seldom equalled in compositions of the present day, and without which no virtuoso's repertoire should be considered complete. The beauties of the concerto were expounded by Miss Ethel Sharpe, who is, we understand, a pupil of Franklin Taylor (why are the professors' names, which it is almost as important to know as those of the respective pupils themselves, not given, as in the "Royal Academy" programmes?), with rare intelligence and powers of expression, whilst her mastery of the very considerable though somewhat recalcitrant mechanical difficulties left nothing to be desired—firmness of touch and clearness of execution being among the striking features of the talented and well-trained young pianist's noteworthy performance, which was, by the way, very properly given from the music. We are glad to find our frequently repeated condemnation of the playing without book craze, which, besides inflicting in many cases an absolute and perfectly unnecessary mental torture upon the executant, tends more than anything to a narrowing of the pianist's repertoire, confirmed (according to a recent publication in the German press) by no less an authority than Hector Berlioz, who "positively hated the playing from memory as an abuse which was sure sooner or later to recoil upon the performer, leading to absence of mind, flirtation with the audience, license, and other irregularities." Berlioz himself never conducted by heart, not even his own works. "Impossible to remember everything," he used to say, and without burrowing his head in the score, just glanced with his eagle eyes at the innumerable ledger-lines of his vast "partitions." As a matter of fact, we scarcely know of a single pianist who was not some time or another at fault in playing without book, from Clara Schumann and Hans von Bülow to a young lady who, owing to a slip of memory, managed admirably to improvise an episode of her own into Beethoven's "Waldstein" Sonata at a concert in Vienna. And who can have forgotten the late Walter Bache tendering an apology to the audience for his utter inability, through absolute mental exhaustion, to complete the last two or three staves of Mendelssohn's Caprice Op. 5 as the concluding piece of his last Piano-forte Recital at St. James's Hall? Is it a wonder that some of those virtuosos who, like Heymann, or prematurely break down like poor little Josef Hofmann? Moreover, playing by heart, which excited wonder and even provoked protests on account of the painful effect produced upon the audience itself, when introduced by Sir Charles Hallé at his Beethoven Recitals very many years ago, has altogether ceased to be a marvel. Familiarity bred indifference, and nobody cares one straw whether the performance is done with or without "the music." Artists have the remedy both for the good of art and their personal comfort in their own hands. But, returning to Miss Ethel Sharpe, may not the signal success achieved with Brahms' Concerto No. 1 stimulate her to essay the same master's No. 2 in B flat in artistic rivalry with Frau Margarethe Stern, said to be the only

lady performer in public of that difficult work for the last five years, which was played by only one other female pianist—Frau Kretschmer—before that, and, we believe, not at all either in London proper or at the Crystal Palace?

With regard to the singing, Miss Mary Richardson can, notwithstanding the noisiest demonstrations of applause, usual in this country whenever vocal display is concerned, no matter whether good, bad, or indifferent, hardly be complimented either on her voice or tone-production in Mozart's "Deh! Vieni." Far better was Mr. C. J. Magrath's delivery of the basso air for Mefistofeles from Spohr's *Faust*, ludicrously out of keeping with the utterances of the (Italian) text, which for thorough-going devilry put Berlioz's, Gounod's, and Boito's "gentlemen in red" to shame.

The chief fault of occasional excessive noisiness in the generally most praiseworthy performances of the band must in a large measure be attributed to the comparatively small size of the concert room and to the probably unavoidable (proportionately) numerical minority of the "strings." Another, though trifling, matter in connection with the "Alexandra House" consists in the somewhat curious mixing up, at least to a short-sighted member of the audience, of the life-size figures, male and female, on the large painting which decorates the back of the orchestra, with the gentlemen of the "Brass" and "Percussion," which could be easily obviated by placing a covering over the somewhat obtrusive pictorial group.

#### MISCELLANEOUS.

MR. J. HOLLMAN again displayed his virtuosity upon the violoncello at his concert at Sir Julian Goldsmid's residence, at which some of his own very charming compositions were amongst the most attractive features. Mlle. Jeanne Douste might have chosen better music than L. E. Bach's arrangement of Chopin's lovely valse, and was heard to greater advantage in the pianoforte part of Rubinstein's Violoncello Sonata in D. Mlle. Ernestine Ponti scored her chief success with the concert-giver's "Chanson d'Amour," one of the prettiest songs with violoncello obligato that can be named; but she spoilt Mozart's "Voi chi sapete" with an interpolated high note; and an air from Donizetti's *Linda* was somewhat too high for her rich mezzo-soprano.

### Musical Notes.

M. POREL, the manager of the Paris Odéon, promises for the coming season the following interesting novelties:—*Shylock, ou le Marchand de Venise*, an adaptation of Shakespeare's play by Edouard Haracourt, with music by Gabriel Fauré; *Conte d'avril*, an adaptation of Shakespeare's *Twelfth Night*, by Auguste Dorchain, with music by Charles Widor; *Beaucoeur pour rien*, an adaptation of Shakespeare's *Much Ado about Nothing*, by Louis Legendre, with music by Benjamin Godard; and *Egmont*, a translation of Goethe's play, with Beethoven's music.

M. GASTINEL, a *grand prix de Rome*, has nearly finished the music of a two-act ballet for the Opéra. The scenario of this, as yet unnamed, work is by Edouard Blau.

THE compositions and the performers at the two Norwegian concerts, given on July 27th and 29th, in connection with the Paris Exhibition, found sympathetic audiences. Of Grieg were heard, among other things, the minor Concerto, and an Overture entitled "Autumn"; of Svendsen, a Symphony, and an orchestral piece entitled "Carnival in Paris"; of F. A. Reissiger, the choral ballad "Olaf Trygvason"; of Sclmer, "The Tempest"; of Halldan Kjerulf, a serenade for chorus and baritone; of Olsen, "Jotenheimen," a chorus; of Elling, a Hymn; and of O. A. Groendahl, two choral compositions, "In the Forest" and "Magnus aveugle" (with baritone solo). The chorus

(of male voices) was conducted by Groendahl, the orchestra by Gabriel Marie. The voice and expressive singing of Th. Lammers were much admired; and Mme. Groendahl performed Grieg's Concerto exquisitely, a writer saying that the public "appreciated the purity of her style, and the delicacy of her playing, so full of charm and distinction."

At a concert given in Paris on August 1st, on the occasion of the "Congrès international des Traditions populaires," popular songs formed the *menu*—popular songs of France (collected and harmonised by Julien Tiersot and by Bourgault-Ducoudray), Finland, Greece, Spain, Ireland, England, Naples, Denmark, Sweden, and Russia.

THE monster concert which came off most successfully on August 4th at the Paris Palais de l'Industrie, deserves a few words of notice. Seventeen military bands, numbering 1,173 executants, took part in it—45 flutes, 42 small clarinets, 38 oboes, 143 first clarinets, 120 second clarinets, 115 saxophones, 14 small bugles, 88 pistons, 70 bugles, 68 altos, 35 horns, 65 baritones, 82 trombones, 187 basses and contrabasses, and 51 performers on big drums, side-drums, cymbals, and triangles. The programme was as follows:—"La Marseillaise"; Hymne national persan; Overture to *Egmont* (Beethoven); *Les Erinnyes*, air de ballet des Saturnales (Massenet); Overture to *La Muette* (Auber); "3<sup>e</sup> Marche aux flambeaux" (Meyerbeer); Polonaise from *Dimitri* (Joncière); *Sylvia*, cortège de Bacchus (Delibes); and *Le Diamant*, introduction et galop (Jonas). M. Wettge, the bandmaster of the Republican Guard, conducted; but M. Jonas had previously drilled the several bands singly, travelling from town to town where they were quartered. Both for brilliancy and finish the performance left nothing to be desired. Among the audience were the Shah and the President of the French Republic.

RAOUL PUGNO is engaged on a four-act opera entitled *Léniz*, and Lecocq on a three-act *opéra-bouffe* entitled *Don Japhet d'Arménie*.

THE following are the operas produced since 1828 at the Paris Opéra which have been performed more than a hundred times:—1828, Auber's *La Muette* (505 representations), and Rossini's *Comte Ory* (434); 1829, Rossini's *Guillaume Tell* (743); 1830, Auber's *Dieu et la Bayadère* (143); 1831, Auber's *Le Philtre* (242), and Meyerbeer's *Robert le Diable* (718); 1832, Halévy's *Tentation* (104), and Auber's *Le Serment* (102); 1833, Auber's *Gustave III.* (169); 1834, Mozart's *Don Juan* (213); 1835, Halévy's *La Juive* (505); 1836, Meyerbeer's *Les Huguenots* (821); 1840, Donizetti's *La Favorite* (601); 1841, Weber's *Freischütz* (210), and Halévy's *La Reine de Chypre* (118); 1846, Donizetti's *Lucie de Lamermoor* (268); 1849, Meyerbeer's *Le Prophète* (442); 1857, Verdi's *Le Troubadour* (223); 1859, Gounod's *Faust* (507); 1865, Meyerbeer's *L'Africaine* (399); 1873, Thomas's *Hamlet* (277); and 1880, Verdi's *Aida* (300).—Meyerbeer tops the list with his *Huguenots*, which opera has already reached the 821st representation. Next to him come Rossini with his *Guillaume Tell* (743), and again Meyerbeer, this time with *Robert le Diable* (718). Then follow Donizetti with *La Favorite* (606), and Auber with *La Muette* (505). If we remember the dates of the first performances of the several works, we shall come to the conclusion that Gounod with his *Faust* (507) is the most fortunate composer, unless we incline to regard Verdi with his *Aida* (300) as such.

SEVERAL works composed by Herold in the first quarter of this century have latterly been published by his daughter, Mme. Clamageran—for instance, "Hymne à quatre voix sur la Transfiguration" (1813); "Alcyone,"

scène lyrique (1811); three quartets for strings (1814); 3rd and 4th concerto for piano and orchestra (1813); 1st symphony (1813); 2nd symphony (1814); two sonatas for piano and violin (1811); duo for piano and horn, or violoncello and violin (1810); and "Canzonetta" with Italian and French words (1813).

KEYER's *Salammbô* will be brought out next winter at the Brussels La Monnaie with the following cast: Salammbô, Mme. Caron; Taanach, Mme. Durand-Ulbach; Mathô, M. Sellier; Narr'Havas, M. Renaud; Hamilcar, M. Bourgeois; Spendius, M. Bouvet; and Schakabarius, M. Delmas.

JOHANNES BRAHMS has been made an honorary burgess of his native town Hamburg, an honour which has deeply affected the composer.

DVOŘÁK is revising and partly rewriting his opera *Dimitri*.

NESSLER's new opera *Die Rose von Strassburg*, will be the first novelty of the Munich Court Opera.

KING OSCAR of Sweden and Norway has composed an opera, *The Castle of Kronberg*, which receives a warmer reception from managers than new operas as a rule can boast of, for it is mentioned as about to be performed at Stuttgart, Aix-la-Chapelle, Halle, Königsberg, Nuremberg, and Breslau. This will enable composers to realise the meaning of the phrase "as happy as a king."

THE *impresario* Abbey is said to have induced Sarasate and E. d'Albert, by an offer of 300,000 francs to each of them, to accept an engagement for a concert-tour in the United States.

CAPELLMEISTER Theodor Hentschel, of Bremen, has composed a three-act opera, *Des Königs Schwert*.

A MENDELSSOHN monument is to be erected at Leipzig in front of the new Gewandhaus. The town-council contributes 5,000 marks (£250), i. e. one-fifth of the cost.

SPEAKING of the new Leipzig Gewandhaus reminds us of an excellent institution in the neighbourhood (7, Mozart Strasse), which intending musical visitors or residents will do well to take note of; we mean Alfred Dörfel's circulating library for musical literature, theoretical works, full scores, piano scores, orchestral parts, &c. It is one of the best appointed and best managed institutions of this kind we know, rich in rare works, as well as complete in common ones; indeed, in some respects, it is quite unique.

COURT music-director Richard Strauss has left his post in Munich and occupied that of second Capellmeister in Weimar, where his predecessor, Müller-Hartung, is going to devote himself wholly to the music-school, which will henceforth be independent of the Court Theatre.

THE Swedish singer Sigrd Arnoldson has married the well-known *impresario* Alfred Fischbach.

ALTHOUGH the official celebration of Anton Rubinstein's jubilee will not be held till in November, the 23rd of July has not passed without congratulations (including a telegram from the Emperor and Empress) and other flattering marks of love and esteem.

WE omitted to record the following three deaths which took place in the month of June—those of the singer Carlotta Patti, the sister of Adeline Patti and wife of the violoncellist G. de Munck; of the excellent pianist and editor Dr. Hans Bischoff; and of Aloys Hennes, the author of a "Clavierschule in Briefen" (Pianoforte school in letters).

THE authorities at Oberdöbling, near Vienna, have resolved to place memorial tablets on the houses in which Lanner and Beethoven lived.

A SOCIETY has been formed at Bonn under the name

of "Beethoven-Haus." The chief objects of it are these: (1) Acquisition, restoration, furnishing, and worthy maintenance of the house in which Beethoven was born; (2) Collection of manuscripts, pictures, busts, and relics of Beethoven, as well as his works, and the literature concerning him and them; (3) Fostering the memory of Beethoven by occasional literary publications. The founders of the society, thirteen gentlemen of Bonn, have furnished a fund of 10,000 marks (£500), representing 200 shares. Further contributions are asked. For every 50 marks (£2 10s.) a share will be allotted; and 10 shares entitle the holder to a diploma as patron of the society. These shares bear of course no interest, but carry with them certain privileges; and the holders renounce their claims on the funds should the society be dissolved. Prof. Dr. Joseph Joachim is the honorary president of the society. It is to be hoped that this excellent undertaking will be thoroughly successful. No composer deserves more than Beethoven to be honoured, and honouring him in this way is certainly better than the erection of another stone or brass monument.

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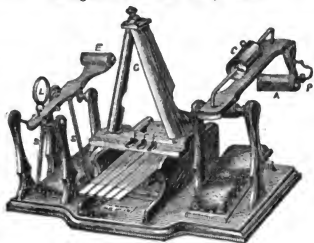
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The above work, by Mr. Ebenezer Prout, will appear about the 10th of September. As the treatise will, it is believed, contain some novel features, our readers will probably be interested to learn something about the plan of the volume. We therefore give Mr. Prout's Preface *in extenso*:—

So large a number of works on Harmony already exists, that the publication of a new treatise on the subject seems to call for explanation, if not for apology. The present volume is the outcome of many years' experience in teaching the theory of music, and the author hopes that it contains sufficient novelty both in plan and in matter to plead a justification for its appearance.

Most intelligent students of harmony have at times been perplexed by their inability to reconcile passages they have found in the works of the great masters with the rules given in the text-books. If they ask the help of their teacher in their difficulty, they are probably told, "Bach is wrong," or "Beethoven is wrong," or, at best, "This is a license." No doubt examples of very free part-writing may be found in the works of Bach and Beethoven, or even of Haydn and Mozart; several such are noted and explained in the present work. But the principle must surely be wrong which places the rules of an early stage of musical development above the inspirations of genius! Haydn, when asked according to what rule he had introduced a certain harmony, replied that "the rules were all his very obedient, humble servants"; and when we find that in our own time Wagner, or Brahms, or Dvořák, breaks some rule given in old text-books, there is, to say the least, a very strong presumption, not that the composer is wrong, but that the rule needs modifying. In other words, practice must precede theory. The inspired composer goes first, and invents new effects; it is the business of the theorist not to cavil at every novelty, but to follow modestly behind, and make his rules conform to the practice of the master. It is a significant fact that, even in the most recent developments of the art, nothing has yet been written by any composer of eminence which a sound theoretical system cannot satisfactorily account for; and the objections made by musicians of the old school to the novel harmonic progressions of Wagner are little more than repetitions of the severe criticisms which in the early years of the present century were launched at the works of Beethoven.

It is from this point of view that the present volume has been written. The rules herein given, though in no degree inconsistent with the theoretical system expounded, are founded, not upon that, or on any other abstract system, but upon the actual practice of the great masters; so that even those musicians who may differ most widely from the author's theoretical views, may still be disposed to admit the force of practical rules supported by the authority of Bach, Beethoven, or Schumann.

The system of theory propounded in the present volume is founded upon the dictum of Helmholtz, quoted in Chapter II. of this work (§ 42), that "the system of Scales, Modes, and Harmonic Tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetic principles, which have already changed, and will still further change with the progressive development of humanity." While, therefore, the author follows Day and Ouseley in taking the harmonic series as the basis of his calculations, he claims the right to make his own selection, on æsthetic grounds, from these harmonics, and to use only such of them as appear needful to explain the practice of the great masters. Day's derivation of the chords in a key from the tonic, dominant, and supertonic, is adhered to, but in other respects his system is extensively modified, its purely physical basis being entirely abandoned. It will be seen in Chapter II. (§ 44) that by rejecting altogether the eleventh and thirteenth notes of the harmonic series, and taking in their place other notes produced among the secondary harmonics, the chief objection made by the opponents of all scientific derivation of harmony—that two of the most important notes of the scale, the fourth and the sixth, are much out of tune—has been fully met. In the vexed question of the minor tonic chord, Helmholtz is followed to a considerable extent; but Ouseley's explanation of the harmonic origin of the minor third is adopted.

Truth is many-sided; and no writer on harmony is justified in saying that his views are the only correct ones, and that all others are wrong. No such claim is made for the system herein set forth; but it is hoped that it will at least be found to be intelligible, perfectly consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers.

It has been thought desirable to separate as far as possible the practical from the theoretical portions of this work. The latter are therefore printed in smaller type; and it will be found advisable for beginners, who may take up this work without any previous knowledge of the subject, to omit at least Chapters II. and III., dealing with the Harmonic Series and Key or Tonality, until some considerable progress has been made in the practical part of the volume. The exact point at which the student will do well to return to the omitted portions will depend upon his progress and his general intelligence, and must be left to the discretion of the teacher.

In the practical part of the work an attempt has been made to simplify and to codify the laws. With a view of effecting these objects, many rules now obsolete, and contravened by the daily practice of modern writers, have been altogether omitted, and others have been greatly modified; while the laws affecting the chords, especially the higher discords—the ninths, elevenths, and thirteenths—have been classified, and, it is hoped, materially simplified. It is of the utmost importance that students who wish to master the subject should proceed steadily and deliberately. For example, a proper understanding of the chords of the eleventh will be impossible until the student is quite familiar with the chords of the ninth, which, in their turn must be preceded by the chords of the seventh. The learner's motto must be, "One thing at a time, and that done thoroughly."

In preparing the exercises a special endeavour has been made to render them interesting, as far as possible, from a musical point of view. With this object they are, with a few exceptions, written in the form of short musical sentences, mostly in four-bar rhythm, illustrating the various forms of cadence. To stimulate the pupil's imagination, and to encourage attempts at composition, many exercises are in the form of double chants or hymn tunes. Each bass can, of course, be harmonised in several different positions; and the student's ingenuity will be usefully exercised in trying to write as melodious an upper part as possible for these little pieces.

Not the least interesting and valuable feature of the volume will, it is believed, be found in the illustrative examples, considerably more than 300 in number. These have been selected chiefly, though not exclusively, from the works of the greatest masters, from Bach and Handel down to the present day. Earlier examples are not given, because modern harmony may be said to begin with Bach and Handel. While it has been impossible without exceeding reasonable limits to illustrate all the points mentioned, it is hoped that at least no rule of importance has been given without quoting some recognised authority in its support. It may at all events be positively said that, had want of space not prevented their quotation, examples might have been found to illustrate every rule laid down in the volume.

It was originally intended to have included in the present work chapters on Cadences, and on Harmonising Melodies. The volume has, however, extended to so much larger dimensions than was at first contemplated, that these chapters, which belong rather to practical composition than to harmony in its strict sense, have been reluctantly omitted. It is intended to follow the present work by a treatise on Composition, in which these and similar subjects will be more appropriately dealt with.

The author desires to acknowledge the valuable assistance he has received in the preparation of his work, first and foremost from his son, Louis B. Prout, to whom he is indebted for a very large number of the illustrative examples, and who has also written many of the exercises. Valuable aid has also been received from the late Rev. Sir Frederick Ouseley, with whom, down to the time of his lamented death, the author was in frequent correspondence on the subject of this work. To his friend Dr. Charles W. Pearce also, the author must express his thanks for much generous interest and many most useful suggestions, as well as for his kind assistance in revising the proof sheets of the volume.

It would be unreasonable to expect that the present work will meet with universal approval; but it may at least claim to appeal to teachers and students as an honest attempt to simplify the study of harmony, and to bring it down to date.

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#### ADOLPH HENSELT.

On the 10th of October there died at Warmbrunn, in Silesia, Adolph Henselt, the eminent pianist and composer, who, though less original than Liszt and Chopin—less many-sided than the former, less creative than the latter—can nevertheless be ranked only with them. He was born on May 12, 1814, at Schwabach, in Bavaria; but already three years later became a resident of Munich. After having for a short time practised, and then given up the violin, and received some instruction from an obscure teacher of the piano, he was taken in hand by the distinguished lady amateur, Geheimeräthin von Fladt. In 1831 he went, with a royal stipend, to Hummel, in Weimar. As, however, this master did not satisfy him, he stayed with him only eight months. From Weimar he first turned homeward, and subsequently passed two years in Vienna, where he studied counterpoint under the famous Sechter, and continued laboriously to develop the technique and style of his pianoforte-playing. So great were the exertions he made that they affected his health, and the doctors had to advise him to travel for his relaxation. His way led him to Karlsbad and Berlin. He did not play in public, but was heard in private, his playing producing always quite a sensation. Next he visited and revisited the following towns, making in one and the other a stay of some length, and playing in some of them at concerts—Dresden, Weimar, Jena, Leipzig, Berlin, and Breslau. In the last-mentioned town he married in 1837 Rosalie Manger, and in 1838 proceeded, provided with influential letters of recommendation, to St. Petersburg. His success there, both in town and at court, was instantaneous and enormous; and henceforth the Russian capital remained his place of abode. He became teacher of the children of the Emperor, by-and-by was appointed inspector of the imperial institutions for the education of girls, and had bestowed upon him the order of Vladimir, which carries with it a patent of nobility. Up to 1834 Henselt appeared from time to time, though very rarely, at public concerts in St. Petersburg and other Russian towns. W. von Lenz, who ought to have been well informed, but, *more suo*, may have exaggerated, wrote in 1872 that for thirty-two years Henselt had not once played in public, and that for

the last thirty-three years he had played only three times. During his visits to Germany and other countries he was heard only in private, either in the *salons* of friends or the show-rooms of pianoforte manufacturers, where an invited select audience had the exquisite pleasure of listening to him. Henselt was not a voluminous composer; first and foremost among his compositions stand his *Études* (Op. 2 and 5), next to them come the F minor Concerto (Op. 16), and a number of *salon* pieces—for instance, the "Poème d'amour" (Op. 3), the "Frühlingslied" (Op. 15), &c. Also a Trio demands special mention. Nor should his transcriptions and renovations of works by Weber and other composers be forgotten.

But now let us see what sort of a man and artist Henselt was. Schumann found him as he had imagined him to be—strong, unaffected, and sturdy, with speech, opinions, and manners to match. Lenz describes the Henselt of 1838 as "the Germanic youth, the giant, the hero certain of success, Germanic in character, without foreign polish." On the "Germanic" in Henselt's nature Lenz lays, and does so rightly, great stress. It pervades all his compositions, and manifests itself there especially by the prominent lyrical element. The most perfect *legato* and the greatest possible fullness of tone distinguished above all Henselt's pianoforte style, and these qualities were obtained by the utmost development of the flexibility and extensibility of the fingers. Schumann, to whom the man Henselt was very sympathetic, wrote of the artist in 1838 to his beloved Clara, as follows: "As a player he has surpassed all the expectations which I formed after your remarks on him. He really has often something diæmonic, like Paganini, Napoleon, and Mme. Schröder—and again he seemed to me a Troubadour, with a beautiful large cap and feathers. The longer I hear him, the more highly I appreciate him." Liszt regarded Henselt with unbounded admiration, and snubbed Lenz, when the latter remarked that Henselt had made great progress. "*Apprenez*," said Liszt, "*qu'un artiste, comme Henselt, ne fait pas de progrès*." A writer who seems to have personally known Henselt, gives the following account of the above-mentioned recitals, when the great pianist played for hours, besides his own compositions, those of his favourite masters—Beethoven, Weber, Hummel, Moscheles, Chopin, and Liszt:—"His

playing is in the highest degree fascinating, full of poetry, characteristic life, and intelligence, and embraces the totality of the modern technique: he sings at the piano like Thalberg, poetises and dreams like Chopin, and strides along heroically like Liszt, always lovingly devoted to the genius he wishes to interpret at the moment." But it is to Lenz (in "Die grossen Pianoforte-Virtuosen unserer Zeit") that we must turn for a more intimate knowledge of this great pianist-composer. He tells us of Henselt's fearful finger gymnastics; of his daily practising for hours on a dumb piano, using it even in the intervals of concerts at which he played; and of his evening study of Bach's fugues on a piano so damped by goose quills that only the toneless impact of the hammers was heard, whilst at the same time he read in a Bible lying on the music-desk before him, or some friends kept up a conversation. The interpretation of Weber was a speciality of Henselt; his rendering of the Concertstück being the culminating point of this interpretation, that of the Polacca in E major a phenomenon, and that of the A flat major Sonata, and the Rondo of the D minor Sonata likewise extraordinarily fine. Lenz speaks of the epoch-making arrangements of compositions by Weber, and remarks that no orchestra is able to render the *Oberon* overture with all the fine *nuances*, with the brilliancy in euphony, with which Henselt interpreted that instrumental fairy-tale. Henselt had at his command the utmost power and dash, and the greatest delicacy. His rendering of his F sharp study was "like an Æolian harp hiding under flower-wreaths." One more quotation from Lenz: "To hear Henselt, one had to become his pupil, which was not easy, or to belong to his intimate acquaintances, which was still more difficult. To the latter he played several hours on Sunday mornings in winter. These *matinées*, as they were called, were the most extraordinary things that could be heard. The artist came from one piece to another, without rest and repose, often without interruption." In short, we can have only one regret in looking back on the life of this great musician—namely, that his rare gifts and attainments as an executant were not exercised for the enjoyment and incitement of the world at large. His failing to do so, however, is not attributable to indolence, but to the loftiness of his artistic ideal and his keen dissatisfaction with anything short of this ideal. FR. NIECKS.

## E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."

By FR. NIECKS.

SINCE it became known that Mr. Prout was engaged on the composition of a treatise on harmony, the publication of this work has been looked forward to with impatience. The great expectations which it excited will not, I think, be disappointed, for *Harmony: Its Theory and Practice*, has all the qualities, literary and musical, for which its author is so highly and justly esteemed. In it the reader will miss as little as in whatever else he knows of Mr. Prout, clear ideas and forcible expression, a thorough mastery of the art of musical composition and a wide knowledge of the practice of composers. "The present volume," we read in the preface, "is the outcome of many years' experience in teaching the theory of music, and the author hopes that it contains sufficient novelty both in plan and in matter to plead a justification for its appearance." Mr. Prout's experience is decidedly worth having, and the justifying sufficiency of novelty is undeniable. Hence let us give the book a hearty welcome.

How will the musical world receive Mr. Prout's views on the theory and practice of harmony? Will it accept them with unanimity or something approaching to unanimity? Nothing short of a miracle could produce this effect, a miracle such as hitherto has not been seen nor heard of in the musical world. As regards practice, musicians are in the main pretty much at one, although they differ in details—whether this or that be allowed or not, whether this or that be a legitimate procedure or merely a licence. It is otherwise with theory, here we are at sixes and sevens. Of those who think for themselves on the theory of harmony, there are not two who agree thoroughly with each other; for even if one accepts the doctrine of another, he is sure to do so with reservations. Therefore it is perhaps well that there are so few who take the trouble to think for themselves; an increase in their number might have made the existing great confusion worse confounded. In the present state, the many, the men of faith, who follow one or the other man of thought, though they do not make confusion worse confounded, do at least their utmost to make it as conspicuous as possible. They are more uncompromising, more implacable, and more savage in attack than their leaders, whose knowledge of the difficulty of the problem they have attempted to solve has taught them some modesty and caution, more or less in proportion to the profundity and width of their investigation. Your confident man who is always ready to jump at an opponent's throat but has never patience to listen to his argument, derives his confidence from his short-sightedness, which prevents him from seeing the complexity and reconditeness of the things on which he dogmatizes. I make these remarks partly because my study of the various theories propounded by thinkers and my meditations on the problem itself have induced me to form conclusions quite antipodean to those of Mr. Prout. This is unfortunate for the reader, for it may lead to his being dosed with more theory than he has bargained for. Perhaps he will take his revenge by parodying the *bon mot* on the flute, exclaiming: "What is worse than a theorist?" and—more satisfactory than jesting Pilate, who, after asking what was truth, would neither stay for nor give an answer—promptly reply: "Two." For the author and for the critic the circumstance is less unfortunate. Although I may occasionally state, with regard to theoretical matters, my opinion in opposition to Mr. Prout's, I am not likely to mistake him for a schoolboy, and, assuming the airs and duties of a schoolmaster, apply the taws whenever the wished-for answer is not forthcoming. On the other hand, I have not the slightest fear that Mr. Prout, though he may regret my having missed the road to salvation, will hurl anathemas against me. He displays too philosophical a spirit to be capable of such an act of uncharitableness. "Truth," he writes, "is many-sided; and no writer on harmony is justified in saying that his views are the only correct ones, and that all others are wrong. No such claim is made for the system herein set forth; but it is hoped that it will at least be found to be intelligible, perfectly consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers." Our author not only foresees and views calmly the worst that can happen, but he also takes measures to prevent fatal results, as the following rules quoted from the preface will show: "The rules herein [in his book] given, though in no degree inconsistent with the theoretical system expounded, are founded, not upon that, nor on any other abstract system, but upon the actual practice of the great masters, so that even those musicians who may differ most widely may still be disposed to admit the force of practical rules supported by

the authority of Bach, Beethoven, and Schumann. It has been thought desirable to separate as far as possible the practical from the theoretical portions of this work. The latter are therefore printed in smaller type; and it will be found advisable for beginners, who may take up this work without any previous knowledge of the subject, to omit at least Chapters II. and III., dealing with the Harmonic Series and Key or Tonality, until some considerable progress has been made in the practical part of the volume.\* In fact, Mr. Prout seems to say, and wisely too: "We don't quarrel about beliefs, but let us avoid false relations and objectionable consecutives, and do all that is right and honest." One who speaks thus cannot give us much cause for complaint, whether we take him as our guide or meet him as our opponent.

It is my intention to review the book chapter by chapter as they follow each other; this is not the most approved scientific and literary method, but a method which is most likely to insure justice for our author's work.

After a preface, to which I shall have to revert farther on, and a Table of Contents, so full as to some extent to make up for the absence of an index, we come to Chapter I., the Introduction, which gives very lucid explanations and accurate definitions of such things as Musical Sound, Melody and Harmony, Interval, Semitone, Diatonic and Chromatic Semitones, Tone, Scales, Nature of the Octave, Consonance and Dissonance, Discords, Compound Intervals, Different Kinds of Intervals (perfect, major, minor, augmented, diminished), Inversion of Intervals, Consonant and Dissonant Intervals, Perfect and Imperfect Consonances, and Scientific Distinction between Consonance and Dissonance. Suitable exercises on the matters dealt with, and a capital table of the various kinds of intervals and their inversion, bring the chapter to a conclusion. Mr. Prout says well (and not unnecessarily, for the point in question is often overlooked, or at least not clearly enough kept in view): "It is the laws of harmony that we shall explain in this book, but it will be seen as we proceed that the question of melody is often so closely connected with that of harmony, that it is impossible to treat of one without also paying some attention to the other." The orthography of the chromatic scale is still a moot case, there being a considerable diversity in theory, and a fearful lawlessness in practice, where convenience, caprice, and chance rather than reason and precept rule. For Mr. Prout's way of writing the chromatic scale (c, d<sup>b</sup>, d<sup>♯</sup>, e<sup>b</sup>, e<sup>♯</sup>, f, f<sup>♯</sup>, g, a<sup>b</sup>, a<sup>♯</sup>, b<sup>b</sup>, b<sup>♯</sup>, c) his system is responsible. If the limits of space allowed, I would give myself the pleasure of quoting some of the excellent explanations and definitions I have spoken of. One of the latter, however, I must quote to show our author's love of accuracy. Let the reader note the concluding words of the following definition of a semitone: "The distance between any one note, and the nearest note to it, above or below, on any instrument which has only twelve sounds in the octave." Writers of text-books on harmony fail as a rule to give, not a correct, but a sufficient definition of Inversion. To many beginners the word Inversion suggests a process in which both the notes which form the interval change their places, whereas in reality one remains in its place and the other is transposed an octave higher or lower as the case may be. In order to prevent or remove this misconception the explanation here indicated should never be omitted. Whatever may be thought of the word Inversion when applied to intervals less than an octave, it must be admitted to be inappropriate in connection with octaves and unisons. For to speak of a unison as an inverted octave or of an octave as an inverted unison is obviously unadulterated nonsense,

however time-honoured it may be. The fact that intervals larger than an octave cannot be inverted adds largely to the size of this stumbling-block to beginners.\*

Chapters II. and III., being two of the theoretical portions of the book (*à prendre ou à laisser* according to the proficiency of the pupil and the standpoint of the teacher), are, with the exception of the exercises at the end, printed throughout in small type. The second chapter treats of the Nature of Harmonics, Pitch, the Harmonic Series, Ratios of Intervals, Compound Tones, Secondary Harmonics, a Selection made of these, What decides our Choice, Which Primary Harmonics are used for Chords, Calculation of Difference of Ratio of two Intervals, Calculation of Secondary Harmonics, and the Enharmonic Diesis. The third chapter deals with the Development of Key from its Tonic, Chords (the major common, the fundamental of the seventh, of the ninth, of the eleventh and thirteenth, the complete fundamental tonic, the dominant fundamental, and supertonic fundamental), Why the subdominant is not used, the Materials of the Key, Diatonic and Chromatic Notes in the Key, the Chromatic Scale, the Diatonic Scale of C major, all the Triads derived from the Tonic, other Keys than C, the Relationship of Keys to each other, &c., &c. It will now be necessary to give an account of Mr. Prout's system, and point out some objections that may be made to it. The task is one of the greatest difficulty; for to do full justice to statement and counter-statement more space is required than can be found in one or two articles. However, I shall do my best to combine conciseness with accuracy and intelligibility, and the attainment of this desideratum may be furthered by my giving the main points of Mr. Prout's exposition and arguments in his own words. "The system of theory propounded in the present volume," our author tells us, "is founded upon the dictum of Helmholtz, quoted in Chapter II. of this work (§ 42), that 'The system of Scales, Modes, and Harmonic Tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetic principles, which have already changed, and will still further change with the progressive development of humanity.' While, therefore, the author follows Day and Ouseley in taking the harmonic series as the basis of his calculations, he claims the right to make his own selection, on æsthetic grounds, from these harmonics, and to use only such of them as appear needful to explain the practice of the great masters. Day's derivation of the chords in a key from the tonic, dominant, and supertonic is adhered to, but in other respects his system is extensively modified, its purely physical basis being entirely abandoned. It will be seen in Chapter II. (§ 44) that by rejecting altogether the eleventh and thirteenth notes of the harmonic series, and taking in their place other notes produced among the secondary harmonics, the chief objection made by the opponents of all scientific derivation of harmony—that two of the most important notes of the scale, the fourth and the sixth, are much out of tune—has been fully met. In the vexed question of the minor tonic chord, Helmholtz is followed to a considerable extent; but Ouseley's explanation of the harmonic origin of the minor third is adopted." Mr. Prout starts in his system-building from the following fact:—"A sonorous body, such as the string of a piano or violin, vibrates not only throughout its whole length, but in *aliquot parts* of that length, e.g., in halves, thirds, fourths, fifths, &c.; and the musical tones

\* How others than beginners are bothered by this matter is vividly illustrated by Alfred Day, who, for instance, held (see his *Treatise on Harmony*, p. 4) that the proper inversion of an octave was not a unison but an octave.

produced by the vibration of the different *in-pot* parts will always bear the same relation to one another, and to the note produced by the vibration of the whole string." Thus when the whole string sounds the note C, the halves, thirds, &c. of the string, making respectively twice, thrice, &c. as many vibrations, sound the notes indicated in the following series:—\*

1	2	3	4	5	6	7	8	9	10	11	12	13	14
C,	c,	G,	c,	c',	g',	b?†,	c'',	d'',	c'',	f'†,	g'',	a'†,	b?†,
1	1	1	1	1	1	1	1	1	1	1	1	1	1

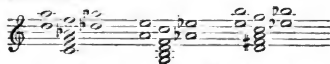
  

15	16	17	18	19	20
b?c'',	c'',	d'c'',	d'c'',	e'c'',	e'c'',
1	1	1	1	1	1

The lower of these harmonics lie widely apart, the higher ones more and more closely together. "Evidently in the fifth octave, 16-32, there must be fifteen intermediate harmonics, or more notes than can be used in modern music, which contains only twelve notes to the octave. For this reason it is necessary to make a selection from the harmonics offered us by nature. . . . The next question that presents itself is, what considerations are to guide us in making our selection from the harmonic series?" This question is not answered, but the author proceeds to make the selection under our eyes. First he takes all the partial tones up to the eighth (c''), which, with the exception of the minor seventh b?, are consonant intervals. True, the seventh is a little flat, but that "may be disregarded." Up to this it was plain sailing for our author, whose object is "to get as many consonances as possible into the key for the sake of making our chords." What, however, is to be done with the 11th and 13th partial tones,† the former of which is too sharp and the latter too flat. Undismayed by the difficulty our author says: "Here the secondary harmonics come to our aid." And he does not hesitate to lay hands even on tertiary harmonics. But these secondary and tertiary harmonics have as such only a nominal existence, and are the offspring of the system. In plain language, the author, on finding the 11th and 13th partial tones badly out of tune, took instead the 21st and 27th, which, though also out of tune, are not so much so that it might not be "disregarded." Then the 17th and 19th partial tones are considered; and it is found that they furnish a minor ninth and minor third.

The modern sense of Key is thus defined: "A collection of twelve notes within the compass of an octave, of which the first is called the Tonic, or Key-note, to which note the other eleven bear a fixed and definite relationship." How does our author obtain these twelve related notes? "If we take c as a root, and put a third (major or minor) above it, that note will be either F# or E♭. Another third above E♭ will give either G# or G♭, and above F# we shall get either G# or G♭. How are we to know which of these various notes to select? Here nature herself is our guide. We have already seen (§ 36) that the perfect fifth—in this case C-G— and the major third (E♭) are the first new sounds generated from C, the octaves being merely repetitions of the same sound at a different pitch. . . . As the whole of our key is developed from the upper partials (or harmonics) of the tonic, we have

to look to our harmonic series to find the next third above G. Shall we take B? or B? We select B? because it is the next new tone generated from C, as its 7th [6th] harmonic; for this reason it takes precedence of B?, which is not found till the 15th note of the harmonic series, where, as was seen in the last chapter, it is the fifth [4th] harmonic of G, and is therefore only a secondary harmonic of C. Thus far our 'fundamental chord'—that is, a chord composed of the harmonics of its fundamental tone, or generator—is always the same as to the intervals it contains—these being invariably a major third, perfect fifth, and minor seventh from the fundamental tone. . . . When we come to add another third above the 7th, a choice offers itself. We can either take a minor third (B?), the 17th [16th] harmonic) or a major 3rd (B?), the 9th [8th] harmonic). . . . It is evident that if we continue to build up our chord by thirds, the next note above B will be an F, and the next note above F will be an A. But it has been seen in the last chapter (§ 44) that the primary harmonics, F and A (the 11th and 13th [the 10th and 12th] upper partials of C), were both too much out of tune to be available in the chords of the key. It was also shown that the secondary harmonics, derived as primes from G, were sufficiently in tune to answer our purpose. . . . The next third above A will clearly be c. It is impossible to have C#, because it would make 'false relation' with the generator. The note must therefore be c natural, and the series of thirds will begin over again. . . . Having exhausted the available harmonic resources of C as a fundamental tone, we must look elsewhere for the materials to complete our key. It has been already said that the whole key springs out of its tonic; therefore [the italics are mine and not the author's] we continue with the harmonics of the dominant, G, this being the first new note generated from the fundamental tone C, and therefore the nearest related to c." The author raises then upon G a pile of thirds as in the case of C. "In § 55, a key was defined as 'a collection of twelve notes within the compass of an octave.' If the student will examine the complete chords of the tonic and dominant which we have been constructing, he will see that we have as yet only eleven. We shall have to take some other fundamental tone to obtain the additional note. Just as we took the dominant after the tonic, as the first new note springing from that generator, so we now take the *super-tonic*, the fifth of the dominant, for the same reason." In this way are obtained the following three monster chords of the tonic, dominant, and super-tonic, and with them the twelve notes of the chromatic scale:—



True, "the higher notes, c, E, G, and B? of the super-tonic all differ slightly in pitch from the corresponding notes of the tonic chord, when taken in the same octave; but the difference is so small that "we can afford to disregard it." As to these chords, "it is extremely rare to find [them] in this complete shape, partly because some of the notes form harsh dissonances with one another—e.g., the 11th with the 3d, or the minor 13th with the fifth—but still more because most music is written in harmony of four parts." The expression "extremely rare," though strong, is hardly strong enough; and the concluding argument is that of a special pleader. Our writers for the piano and orchestra are not wedded to four-part harmony, and consequently their avoidance of these theoretical chords must have another reason.

\* The notes marked with a † in the following diagram do not exactly correspond to the actual sounds of the harmonic series.

† Mr. Prout uses the word harmonic repeatedly in the sense of partial tone, whereas it is of course synonymous with upper partial tone, the 11th and 13th partial tones being, for instance, the 10th and 12th harmonics. This slip is often made in speech and writing. That it is a slip with our author is shown by the correct definition he gives of harmonic.



The reader has now our author's system in a nut-shell, for all else in the theory derives from and hinges on this. We may grant to the author what he claims for his system—namely, that it is intelligible, consistent with itself, and sufficiently comprehensive to explain the progression of the advanced modern school of composers; but at the same time we are constrained to submit that, though intelligible, it is not convincing; that, though consistent with itself, it is not consistent with the facts to which it is applied; and that, though it explains everything, its explanations prove nothing. In short, this system is ingeniously constructed, but is a castle in the air. Day, who was neither a musician nor a philosopher, published 44 years ago a crude and in some respects even grotesque treatise on harmony. The theory contained in it was taken up with enthusiasm by the late Sir George Macfarren, and through him it was propagated and found a large following in this country. But even the staunchest believers in the theory could not help admitting that there were vulnerable points in it. So as they would not give it up, they tried to mend it. There was only one way of mending it: the system being a system made up of assumptions, it had to be buttressed by further assumptions. Now I beg the reader not to misunderstand me. I have the highest respect for Sir George Macfarren, and for Mr. Prout and the many excellent musicians and otherwise able men who hold similar views; and no intention whatever to treat them *de haut en bas*. They may be right and I wrong. But I cannot get my mind to assume the attitude which alone would enable it to see with their eyes. I leave it to others to decide whether this is owing to a defect in my intellect, and proceed to state humbly but also unflinchingly what I see. Well, what I see is, that the theory in question is a very attractive hypothesis which, unfortunately, does not agree with the facts; the attempts that have been made to prove that it agrees with them being unscientific, consisting in selecting what is favourable and ignoring or explaining away what is unfavourable. The selection from the harmonic series is wholly arbitrary. At one time a note is selected because it is one of the first of the series or the one nearest to the one chosen just before, but the very next choice ignores this principle altogether. The piling up of thirds till the interval of the thirteenth is reached is equally arbitrary. Again, as good reasons might be given for building chords on other foundations as on the next new note (the dominant) to the fundamental note, and the next new note (the supertonic) in the series of which this dominant is the fundamental note. And if the first new note in the harmonic series has a first claim, would it not be natural to infer that the second next new note has the second best claim? It must not be overlooked that the secondary and tertiary harmonic series are not distinct natural phenomena, but artificial conceptions. Such series may be started from any upper partial tone. And why stop short in chord-building so soon? Might not a fourth fundamental chord have come in useful for the explanation of the progressions of modern composers? But if the chords were constructed merely for the purpose of getting the twelve chromatic notes, why not rest satisfied with a third chord of less dimension? These theorists forget that the question is not whether by hunting up and down the harmonic series and by here and there bending and straining we can find something corresponding to the elements of our scales and chords; but how in the course of ages, little by little, they were actually formed, and what were the principles which guided those who worked out this slow process of evolution. Mr. Prout speaks of the æsthetic principle, which he says plays a part in the process. No doubt it

does; but he fails to show us what it is and where it comes in. His selection cannot be accepted as an exemplification of it. The fact is our theorists begin at the wrong end; instead of beginning with the subject, they begin with the object. Now suppose we begin for once with man, not with man of to-day, but with man before chords and even scales and musical intervals had any existence. He could not construct them out of the harmonic series as our theorists do who have the benefit of the wonderful discoveries in the domain of acoustics which the last hundred years have brought to light. And why could he not? Simply because he could not perceive it. Mr. Prout himself admits that "the higher harmonics are either not produced at all, or are so faint that the ear cannot distinguish them." Nay, also the lower harmonics are not heard unless our attention is drawn to them, and even then only under certain conditions and not by all. Further the succession of notes in the series is not always the same, there are often gaps. Lastly, the numerous class of sounding bodies with inharmonic upper partials must not be overlooked. In short, our long, one may almost say, infinite series of harmonics is a matter of theory, in practice it is very limited and subject to modification and not infrequently quite irregular. But suppose our primitive man did pick out every note of his scale from this series, don't you think he would use them as he found them? As he does not, he must have some other guide. Then as to chords, I can understand the proposition that nature has given us the major common chord in the lower and generally loudest partial tones; but I cannot understand how anyone can derive all possible chords, consonant and dissonant, tonic, dominant, supertonic, and what not, which we know only in succession, from a simultaneous mass of notes, of which the effect, if they could be heard, would be worse than that produced by striking as many keys of a piano or organ as both your arms can cover. Our theorists are in this dilemma: if we are unconscious of the presence of all the ingredients in a compound tone, we cannot derive our scales and chords from them; and if we are conscious of them, music, instead of being regarded by us as divine, could only be regarded as devilish, reminding us of hell rather than heaven. No, the harmonic series cannot be the comprehensive repository of our tonal material as these theorists seem to think. But though it has not provided all, it has furnished the germ out of which all could grow. How it has done this is explained by the acoustical theory of consonance and dissonance. But of this and my views of the theory of harmony farther on. Now let us descend from the rare atmosphere of theory to the denser and homelier one of practice.

In Chapter IV. Mr. Prout, now on *terra firma*, treats of the General Laws of Part-writing, and does so, it is hardly necessary to say, in a most satisfactory way. He begins with the definition of a Part, distinguishes melodic and harmonic progression, gives the rules of melodic progression, explains the nature of similar, oblique, and contrary motion, proceeds then to four-part harmony, lays down the rules of part-writing, and discusses at length the important question of consecutive unisons, octaves, fifths, fourths, seconds, sevenths, &c., concluding with five recommendations. These recommendations are excellent, and the rules are laid down with firmness, but without narrow pedantry. Clearness and straightforwardness characterise the treatment of the matters contained in this chapter. In connection with the forbidden consecutives Mr. Prout gives a number of examples from the classics. "These passages are not given for the student's imitation," writes our author, "but because if no mention were made of such exceptions he

might naturally infer, if he met with similar passages in the works of the great masters, that the rule here given was wrong. We have already said that hardly any of the rules in this chapter are *strictly* adhered to by great composers; but they are none the less useful, and even necessary to beginners." Now it seems to me that it is unfair not only to classics and learners, but also to the rules, to instance the transgressions of the rules by the classics without explanations. For, except in cases—and there are such—where they are attributable to negligence, there is always a reason why the effect is good notwithstanding the transgression of the rule. But, of course, the fourth chapter of a book on harmony is not the right place for such explanations; in the early stages the pupil should not be overburdened and confused with too many details. The explanations should, however, be given at a later stage; and it is much to be regretted that theorists have so little consideration for the honour of the great masters and the peace of mind of the struggling pupils.

FR. NIECKS.

(To be continued.)

[Mr. Niecks' able article raises several very important theoretical questions. I should, however, have been perfectly content to leave the matter without comment, were it not that my silence would probably be interpreted as an admission that his arguments were not answered because they were unanswerable. This is by no means the fact; but it will be in every way better to defer any reply till the conclusion of Mr. Niecks' review, when I shall know exactly what case I have to meet. I will therefore content myself for the present with thanking Mr. Niecks for the very courteous and fair tone of his article, and shall ask the readers of the *M. M. R.* to reserve their judgment on the points at issue between us until they have heard both sides.—EBENEZER PROUT.]

### LEEDS MUSICAL FESTIVAL.

THERE are certain features in the arrangements and management of the Leeds Triennial Musical Festival, which are more in harmony with the times and their democratic tendency, than any to be found elsewhere. It is first and foremost, a musical celebration, and the charitable element is not unpleasantly forced upon the attention; this being so, there is no necessity to parade a long list of titled names as vice-presidents, although a manly loyalty submits the whole to the patronage of Her Most Gracious Majesty, the Queen. The Chairman of the General Committee is the Mayor of Leeds for the time being, and this year Alderman Ward worthily filled the office, and acted as President at the opening of the Festival, attending every performance. Further, none of those absurd directions and regulations are imposed upon the audiences, who are treated as rational men and women, and are left free and unfettered in the exercise of their undoubted rights. These things have not come about all at once, however. In its infant days the Leeds Festival was conducted on the lines laid down by its elders; but now, having grown lusty and strong, it has put away childish things. There is still one more noticeable point. Not to refer to the tentative effort of 1858, when *Eljah* was the work selected for the opening performance, and Handel's *Messiah* brought the Festival to a close, it is only necessary to state that at the first triennial Festival, 1874, *Eljah* gave place to *St. Paul*, and the *Messiah* was performed for the last time. It does not follow that Yorkshire amateurs care nothing for these works, but they can hear them at any time, and the four festival days—angels

visits—are more properly occupied with less familiar compositions. *Eljah* was, however, performed in 1877, 1880, and 1883; in 1886 it formed the "extra" concert on the Saturday evening, and then disappeared from the scheme. This would not do, perhaps, at the Three Choirs' Festival, but at a great musical centre like Leeds, it is a sensible proceeding, although requiring both courage and faith (in the local public) to put it into practice. Not having so long a personal acquaintance with festival matters at Leeds, I turned to the words of a writer commanding more attention than any one else as to this new departure in 1874, and I find these remarkable expressions: "The fact may encourage other concert-givers to depose *Eljah* from a position which, if not too distinguished for its merits, puts an obstacle in the way of other deserving works. It should not be forgotten that if we had two more oratorios as popular as the *Messiah*, and *Eljah*, our festivals would be stereotyped—a most undesirable consummation." Then speaking of the support given to new works, the writer says: "Truly, a healthy state of things!—one which, if it spread over the country, would open up a new musical age, fairer than any that has gone before."\*

All honour to the writer who thus early perceived and encouraged the spirit of the Leeds amateurs; and all honour to Leeds for continuing in the van of musical progress!

And now to the festival of 1889. The executive resources were on the usual full and complete scale, comprising an orchestra of 110 players, led by Mr. J. T. Carrodus, with Messrs Eayres, Doyle, Howell, and White, heads of the other string departments; and Mr. A. P. Vivian, principal flute, Mr. Lebon, oboe, Mr. J. Egerton, clarinet, Mr. W. B. Wootton, bassoon, and Mr. T. E. Mann, horn, the total being 82 strings and 37 wind and percussion. The chorus consisted of 82 sopranos, 56 contraltos, 18 altos, 77 tenors, and 78 basses, making a total of 311, of whom about 90 gave their services gratuitously. The solo vocalists were Madame Albani, Miss MacIntyre, Miss Fillunger, and Madame Valleria; Miss Hilda Wilson and Miss Damian; Mr. Edward Lloyd, Mr. Iver McKay, and Mr. Henry Piercy; Mr. Watkin Mills, Mr. Barrington Foote, and Mr. Brereton. Señor Sarasate was engaged as solo violinist; Mr. Alfred Benton was the organist; Mr. Alfred Broughton was chorus-master; and Sir Arthur Sullivan, conductor.

A special train on Sunday, October 6th, brought band, principals, and critics from London; and Monday and Tuesday, the 7th and 8th were spent most industriously in rehearsal, a short respite being granted on Tuesday evening. Besides the four choral works produced for the first time, there were several others new to the Leeds festival, so that the rehearsals were by no means child's play; and even the Leeds chorus succumbed in a measure to the strain put upon it, although recovery was speedy and complete.

The festival opened on Wednesday morning, October 9th, with the National Anthem, sung with magnificent effect after Costa's version; then followed the "Faust," of Berlioz, with Madame Albani, Mr. Lloyd, Mr. Mills, and Mr. Brereton, as vocal principals. With such a band and chorus, aided by the above, a fine performance was a foregone conclusion; and such indeed it would have been but for the exhaustion of the chorus, the tenors especially giving way. "Faust" might have been deemed a risky work with which to open the festival, but the crowded state of the Victoria Hall proved that the Committee understood its business.

\* Mr. Joseph Bennett, in the *Musical Times*, XVI. 672-3 (1874).

In the evening was presented Mr. Frederick Corder's dramatic cantata, in four scenes, "The Sword of Argantyr." As detailed analyses have doubtless been available to the readers of this paper, I shall consider myself absolved from the necessity of anything beyond briefly tracing the outline of the story. Hervor, a Viking's daughter, in her efforts to free her people from the thralldom into which they have fallen, seeks possession of the sword of her ancestor, Argantyr. On the Isle of Samsoe, where the sword is buried in the grave of its owner, Hervor encounters a shepherd, Hjalmar, and with him penetrates the circle of fire which guards the weapon. The shade of the old warrior is invoked; the sword delivered to Hervor, with a prophecy of the fate before her; the shepherd beguiles this heroic amazon with love's soft tale, and essays to undertake her task, snatching from her the terrible blade, and in the struggle which ensues is wounded and dies. Hervor sorrowfully faces the future with the doom already foretold. The sword has been true to its inscription:—

"Draw me not except in fray,  
Drawn I pierce, and piercing slay."

This gloomy story, relieved by the brief light of human love, is told in verse always nervous and strong, and not seldom rising to true poetry, by Mr. Corder himself, who, as in "The Bridal of Triermain," and "Nordisa," furnishes his own book. The first scene deals with the voyage in search of the sword, the meeting of Hervor's followers, and the declaration of her purpose; *Eric*, the captain of the ship, at her request, relating the history of the direful weapon, and thereby once more securing loyal support. This scene is musically treated in eight numbers, all exceedingly picturesque and powerful, and deserving to be called masterly. A chorus of women, "O reindeer, reindeer, whither away," and *Eric's* ballad, "Argantyr has ridden away to the chase," displaying high melodic qualities, while the orchestration throughout is thoroughly descriptive, the music being strongly tinged with northern characteristics. Scene two is ushered in by an orchestral *intermezzo*, a beautiful movement, but the precise significance of which I cannot state. It contains a theme afterwards employed in the great love duet, and the movement may be intended to portray the calm of the island with its solitary inhabitant, Hjalmar, who now sings a song addressed to his sheep, in which he tells of his love who will come some day. This is a charmingly simple number, and one that is likely to become popular. The rest of the scene is taken up with the meeting of Hervor and Hjalmar, and ends with a powerful dramatic chorus, with recitatives for the two personages named, having for subject the attempt to pierce the flaming zone. Scene three shows Hervor and Hjalmar at the tomb of Argantyr, having passed the fiery wall; the invocation follows in an elaborate solo for Hervor. Argantyr appears, predicts an appalling future, and asks—

"Now in thy purpose lofty-souled,  
Say, dost thou perchance?"

Then follows a trio, opening in canon, on a theme of eight bars. Hervor sings, "Love is abjured!" Argantyr answers, "Fate is our lord!" and Hjalmar communes with himself, as it were, upon Hervor's declaration. Considered dramatically, this trio seems to me a mistake; it trifles with perhaps the strongest situation in the cantata. Argantyr now in dignified tones bids Hervor farewell. In scene four the other two are again in the valley, and the love duet follows. This is a highly wrought scene, and its culminating point is a remarkable movement in

rhythm. The catastrophe is graphically treated, and the work ends with an impressive soprano solo, and chorus—

"Hervor, mighty heroine,  
Yet lead us, loyal heart!"

The first part of the music I have given my opinion of; that which follows must be heard again before it can be properly assessed. When Madame Valleria found herself too ill to attend the rehearsal on the Monday, it was a great pity she did not at once decide not to sing in the work. There would then have been time for some one else to have got it up, for it is not so absurdly difficult as some have supposed. As things went a correct impression could not well be formed of the music or the effect it might produce. Mr. Piercy, as Hjalmar, sang very well indeed in his opening song, but was naturally very ill at ease in the rest. Mr. Foote's *Eric* was well sustained, and Mr. Arthur F. Ferguson, of Leeds, displayed a very fine bass voice in the music assigned to Argantyr. Band and chorus left very little to be desired, the first two numbers going magnificently. Mr. Corder has employed representative themes with wonderful freedom of handling, yet without unduly obtruding them—they seem to fit in with perfect naturalness. The work and its composer, who conducted, were heartily received and applauded. The second part of the programme was given to Wagner, the third act of *Tannhäuser* being chosen. This, nearly half-a-century old, is much more fitted for concert-room purposes than the later works of the master. The same soloists took part in it, with the addition of Mr. Lloyd, *Tannhäuser*, Miss Fillinger, *Venus*, and Messrs. W. Tooke, W. H. Dawson, and J. Haigh (members of the chorus), as *Schreiber*, *Bitrolf*, and *Reinmar*. The hall was full. The programme of Thursday morning, the 10th, comprised Bach's cantata, "God's time is the best;" Schubert's Mass in E flat; and Handel's *Acis and Galatea*, with Miss MacIntyre, Miss Hilda Wilson, Mr. McKay, Mr. Piercy, and Mr. Brereton, as principals. By this time the chorus had recovered itself, and the singing was strikingly good, particular excellence being conspicuous in the Handel choruses. It may be questioned whether Bach's Cantata ought to have had so large a chorus, especially as it is scored only for flutes, viola da gambas, and basses. Clarinets, bassoons, and organ were added, and something approaching a balance effected. The Mass was beautifully sung throughout, and Handel's work, in parts rather roughly treated, asserted its old power. Miss MacIntyre made a very favourable impression as Galatea, although not yet a Handelian singer, and the others were well up to their work. Again a large attendance.

Thursday evening brought forward the second of the festival novelties, "The Sacrifice of Freia," a cantata written by the late Dr. Hueffer, and set to music by Dr. William Creser, the organist of Leeds Parish Church. The gentleman is a sterling musician, and has written some things that will doubtless command attention now that his name has been so prominently brought forward. The story is very slight, and might pass for a compressed version of the "Walpurgis Night." It is the feast of May, and the votaries of Freia, a goddess of spring, love, or war, are met to sacrifice to this divinity. The high priest addresses the assembly, and then maidens and warriors bring their various gifts. One of the former then advances with her humble offering, and prays for the safety of her lover, a young warrior departing for the wars; he, in turn, comes forward, declaring his fidelity, and the usual duet ensues. The sacrificial ceremony is concluded, the warriors ordered off to their duty, which is to meet the foe advancing from the south. The Roman

soldiers are now heard in the distance singing the hymn, "Pange lingua," and with a chorus, "We fight for our gods," in which mighty Thor is invoked, the work comes to an end. Although affording scope for picturesque treatment, there is little in this fragment—for such I take it to be—to inspire the composer; yet Dr. Cresser has created some charming music, and the opening chorus; the processional music, and the orchestral interlude during the sacrifice, show what his capabilities are. He has a flow of melody, and quite an exuberant imagination. The soprano solo, beautifully sung, I may here say, by Miss MacIntyre, is simple and unaffected, and these qualities ensured its success. The tenor solo, well sung by Mr. Lloyd, and sequent duet are not so good. The "Pange lingua," harmonised by triads in their first position, is suitably rugged and crude, but also too weighty for the soloist, the high priest, to be heard in conjunction with it. The last chorus—of a broad, massive character—is one of the most effective in the work, albeit the fugal passage, "We fight for our gods, for our ancient home," is too rapid in utterance and uncouth in outline to tell. Dr. Cresser, too, makes extensive use of leading themes, but they appear rather to hamper than assist him. I fully appreciate the difficult position of a young composer under Festival circumstances. If he is unpretending and simple, the critic may put it down to want of science; if, on the other hand, he tries to include all he knows in his composition, he is charged with undue striving after effect, and so on. Truly, the composer is on the horns of a dilemma! "The Sacrifice of Freia" is the work of a very clever musician, but it is overcrowded with contrivance, and in the scoring and modulation the means employed do not produce commensurate effects. It is a pity that these new works are not performed in manuscript, and carefully revised before publication; as it is, they are sent to their account with all their imperfections on their head. I am persuaded that were this course pursued, Dr. Cresser would greatly improve his work by eliminating its redundancies; as it is, there are merits of a nature not to be overlooked. The performance was a very good one, and the composer, who conducted, came in for those compliments that are none the less gratifying from the fact that they are bestowed impartially upon every new work and composer at these celebrations. A magnificent performance of Spohr's symphony, "The Consecration of Sound," followed the cantata. The second part of the programme was miscellaneous:—

PASTORAL (CHORUS)	"The Rosy Dawn"	C. Harford Lloyd.
	Conducted by Mr. ALFRED BROUGHTON.	
SONG	"L'altra notte" ( <i>Allegretto</i> )	Bello.
	Miss MACINTYRE.	
PIROCHÉ	For Violin Solo and Orchestra	A. C. Mackenzie.
	1. Rhapsody; 2. Caprice; 3. Dance.	
	SEÑOR SARASATE.	
TRIAL SONGS	"Die Meistersinger"	Wagner.
	Mr. LLOYD.	
ARIA AND MOTO PERPETUO	From Suite, Op. 180	Raff.
	SEÑOR SARASATE.	
OVERTURE	"Mirella"	Gounod.

To sum up in a word, all the above were given admirably; but a remark is due to Dr. Mackenzie's specially composed "Pibroch." The term, I learn, means pipe-tune, and represents the highest form of bagpipe music. The form, rather than the instrument, has inspired Dr. Mackenzie with some happy ideas, seemingly exactly fitted to the executive powers of Señor Sarasate.

The performance was a wonderful piece of work, and both composer and interpreter came in for warm tokens of approval.

Friday morning witnessed the production of another novelty, Dr. Hubert Parry's setting of Pope's "Ode on St. Cecilia's Day." This is for soprano and baritone solo, and chorus. As it will soon be heard in London, details here are needless. Pope's stately lines are treated in a spirit as lofty as their own, and the work is worthy of the high reputation of its composer, although it may not add to it. The performance by Miss MacIntyre, Mr. Brereton, orchestra, and chorus, was excellent, and the Ode certainly appeared to be the popular success of the festival. Dr. Parry came in for unbounded applause when he appeared to conduct his work, and again at the close of the performance. Señor Sarasate then gave his inimitable rendering of Mendelssohn's Violin Concerto; and the concert terminated with Beethoven's Choral Symphony, a veritable triumph for the chorus, the principals, Miss Fillunger, Miss Damian, Mr. Ivor McKay, and Mr. Brereton, singing well, but the band was not heard at its best.

The same evening Dr. Stanford's setting of Tennyson's ballad, "The Voyage of Maeldune," the last of the novelties, opened the programme. It was, perhaps, rather a bold undertaking to add music to Tennyson's poem, which so perfectly sings itself, yet I think Dr. Stanford has no reason to regret what he has done. To sing of a "songless lark" may be paradoxical, but there is room for imaginative and pathetic writing when dealing with "that undersea isle," and throughout the composer gives evidence of a thorough grasp of his subject. The introduction of part of "The Sea-Fairies," an early poem of Tennyson, gives occasion for the most purely musical effect in the work, and as sung by Madame Albani, Miss Hilda Wilson, and the female chorus, this number was highly successful. Mr. Lloyd, as narrator-in-chief, had an arduous part, and he sang superbly; Mr. Foote did admirably what little fell to his share; and the band and chorus were irreproachable. The Leeds audience gave emphatic proofs of admiration of the work; London will soon have an opportunity of confirming that verdict if it so choose.

The second part of the programme comprised Beethoven's "Leonora" Overture, No. 3, magnificently played; Weber's *Scena*, "Softly sighs," grandly sung by Madame Albani; the madrigal, "Sweet honey-sucking bees" (*Wilbye*), finely sung by the choir under Mr. Broughton's *bâton*; and the whole of Mendelssohn's "Midsummer Night's Dream" music, with Madame Albani and Miss Hilda Wilson in the solos. This was a very enjoyable feature, the orchestra playing with the utmost delicacy and charm.

Saturday morning was devoted to Brahms and Mendelssohn, the performance opening with the "Deutsches Requiem" of the former. This work was looked forward to with great interest, but the performance was disappointing. The chorus was not at its best, and the wonderful fugue on a pedal, "But the righteous souls," did not produce the anticipated effect, whether from want of balance in the parts I cannot say, but to me the pedal note appeared to swamp everything but the chorus, the singing of which was rather coarse. But then, unfortunately, I had no previous experience of the work, beyond an attentive study of the score. Miss Fillunger, in place of Madame Valleria, who had given up her engagement, sang the beautiful solo, No. 5, "Ye now are sorrowful," in a manner to touch all hearts, and Mr. Watkins Mills did justice to his part. Some of the numbers, it is only fair to add, were given in grand style. Great was the contrast between this sombre work and the "Hymn

of Praise" which followed, the difference in the performance was more remarkable. The joyous strains seemed to put new life into the chorus, and the singing was wonderful for tone and spirit. The Symphony was delightfully given, and the soloists, Madame Albani, Miss Damian, and Mr. Lloyd, contributed to the general excellence.

Saturday evening, once an "extra" (cheap concert), is now to all intents and purposes part of the festival itself. This time it was given up to Sir Arthur Sullivan, whose music to "Macbeth" and "Golden Legend" formed the programme. With such soloists as Madame Albani, Miss Damian, Mr. Lloyd, Mr. Mills, and Mr. Brereton, it boots not to say how the latter went. But the chorus-singing was the feature, especially towards the close, the epilogue being sung with glorious and even stupendous tone. A verse of the National Anthem brought the festival to a termination, not before audience and performers had shown their appreciation of the labours of Sir Arthur Sullivan, who must have been touched by the warmth of the demonstration.

Looking back over the work of the week, one is struck by the absence of complete programme compositions. With the exception of Wednesday morning, every performance consisted of two or more works. Is this another sign of the times? For the rest nothing but congratulations can be tendered to all concerned in the carrying out of the great undertaking, everything being conducted in the most business-like way and going with the precision of a machine. Special thanks from all visitors are due to Alderman Spark and the able staff assisting him.

S. S. S.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

The Leipzig musical season was inaugurated by the first Gewandhaus concert on Thursday, October the 10th, when the supporters of our leading institution mustered in strong force. The splendid tone of the orchestra was remarked in the very first bars. It came almost as a surprise, for during the past six months the orchestra has only been heard at the theatre, under acoustic disadvantages frequently animadverted upon in these columns. The string quartet does not sound half so splendid at the theatre as at the Gewandhaus, where the "strings" are not only numerically stronger, but far better in quality, and where the performers play with an enthusiasm that is perhaps unique.

Though the new room is far larger than the old one, it is fortunately not too large. It has comfortable seat accommodation for about 1,600 persons, and for a room like this, an orchestra of 40 violins, 12 violas, 12 violoncellos, and 8 basses, with the usual complement of wind instruments, is amply sufficient; especially as the acoustic qualities of the room are exceptionally good.

In the place of our old "leader," Concertmeister Petri, who has left Leipzig for another sphere of work, the services of Herr Arno Hilf have been secured. Concertmeister Röntgen still retains his accustomed place, and Capellmeister Reinecke, whose appearance on the platform was the signal for long and loud applause, is again the conductor.

The first work on the programme was R. Volkmann's "Festival Overture," Op. 50. This work, composed in celebration of the jubilee of the Pesth Conservatoire of Music, abounds with local colour. It is questionable

whether "nationality in music," about which there has been so much talk of late, ought to be allowed to obtrude itself into the larger forms, as there is always danger of the "artistic" being subordinated to the "national."

In Volkmann's overture, we are glad to state, any objection on the above score is entirely outweighed by the masterly treatment of the themes. The numerous changes of tempo and frequent *ritardandi* may be counted a blemish by some critics. They require very nice handling, it is true; but Capellmeister Reinecke proved fully equal to the occasion, and the result was an exceptionally fine rendering.

Fraülein Marie Wittich, of the Dresden Royal Opera, made her *début* before a Leipzig audience at this concert, and charmed all hearers by her beautiful voice, as well as by the warmth and animation of her performance.

Her choice fell upon the magnificent concert-vir of Mendelssohn, which we had not heard for years. Despite one or two little mannerisms, her rendering of the air was excellent. In her smaller songs Fraülein Wittich was less successful; more from want of care in their selection, than want of skill in their performance. Brahms's "Wie bist du meine Königin" was the only one of first-rate calibre. R. Franz's "Die Haide ist braun" is a strained, unnatural production, and "Aus deinen Augen quellen meine Lieder," by F. Ries, is altogether beneath the Gewandhaus standard. We must, in justice, state that they afforded good scope for the display of the artist's voice and method—both excellent, and that they seemed to please the audience, who applauded lustily. Between the aria and the songs, Haydn's symphony, "Le midi," was played. This, strange as it may seem, was quite new to the Leipzigers. We failed to notice any particular significance of the title, as displayed in the music. But that is not a matter of great importance. So long as music is intrinsically good, no programme can hurt it; and if it be intrinsically bad, no programme can save it. The symphony under notice is now 128 years old, yet most of it sounds as fresh as if written yesterday. The slow movement, with its pathetic and dramatic bits of recitative, is particularly remarkable. There is a delightful minuet, and the *finale* is full of dash and sparkle. The first movement is the least interesting, but this is easily overlooked when the charms of the rest of the work are considered. The important solo violin parts received full justice at the hands of Herren Röntgen and Arno Hilf, and Herr Klengel, who took the solo cello, played excellently, as is his wont. The symphony pleased greatly, and the *finale* had to be repeated. Robert Schumann's wondrously beautiful Symphony in D minor brought the concert to a conclusion.

Two days later came the First Chamber Music Concert, in which Herren Brodsky, Becker, Nováček, and Klengel, with Herr Capellmeister Reinecke at the piano, were the executants. A beginning was made with Beethoven's Quartet in C minor, Op. 18, very well played. Schubert's Trio in B flat major, Op. 99, with Reinecke at the piano, excited a genuine storm of applause. The playing of Schumann's Quartet in E major, at the end of the concert, was not quite to our taste.

The Male Choral Society "Concordia" has just given a jubilee concert to celebrate the twenty-fifth anniversary of its foundation. Herr Geidel, the very able director of the society, conducted. The instrumental portion of the concert comprised the Jubilee Overture of Weber, and Schumann's "Träumerei," both fairly played by a military band. We heard also two choruses with orchestral accompaniment—"In einer Sturmnacht" (C. Altenhofer), a rather light composition, and "Frühlingsdämmerung" (P. Umlauf), which was somewhat heavy. The following

choruses a *cappella* were sung:—"Hymne an die Musik" (V. Lachner), "Herr Olaf" (C. Hirsch), which is a very poor composition, and "Wanderlied" (Carl Reinecke). This last was encored. A humorous song, "Liebesschwur," by M. Zenger, was also down for performance, and some quite ordinary solo songs by W. Berger and E. Meyer-Helmund completed the programme.

### MUSIC IN VIENNA.

THE first novelty promised for the season, Antonio Smareglia's *Vasall von Szizeth*, has, notwithstanding a coarse and bloodthirsty libretto, produced a marked impression in the first two acts, with a decided falling off in the third. The talented composer, who is totally blind, and partially deaf, an Austrian, born at Pola in 1855, and educated at Milan, was called repeatedly, along with the singers, amongst whom Mesdames Beeth and Papier, and MM. Van Dyck, Sommer, and Grengg, earned foremost distinction. Hans Richter conducted, and the *mise en scène* and ballet were magnificent, as usual at our Imperial Opera.

The revival of Lortzing's *Beiden Schützen*, with Fraulein Forster and Herren Mayrhofer, Reichenberg, Schröder, Sommer, and Stoll; and Gluck's *Armida*, with Frauen Materna and Papier, and Herren Winkelmann, Müller, and Sommer, in the principal parts, are next in order; to be followed by Liszt's *Heilige Elisabeth*, besides Wagner's complete *Nibelungen-Tetralogy*, and Berlioz's *Beatrice und Benedict*, with Mesdames Renard, Forster, and Papier, and Herr Schröder, as chief representatives. In addition to all this, an agreement is said to have been concluded with the Parisian publishers, Choudens, for the performance of the last-named composer's *Benvenuto Cellini*, Paladilhe's *Patrie*, and Bizet's *Pêcheurs des Perles*, an operatic *menu* sufficient to satisfy the cravings of the most insatiable, with plenty of work for the *personnel* of that truly Imperial establishment.

The above-named distinguished soprano, Frau Materna, has been engaged for the performance of Wagnerian selections at the Paris Lamoureux concerts during next winter, and the appearance of the now celebrated tenor, Van Dyck, has been secured by the payment of a compensation for the remainder of his leave of absence, as the recent secession of Theodor Reichmann still leaves a gap as regards operas dependent upon a really first-rate baritone.

A curious legal squabble has arisen with regard to one of the principal dancers, who has received notice to quit on account of an (unfortunately unavoidable) advance of years, and consequent deterioration of physical charms. The lady claimed a pension, whereas the directors of the opera maintained that their objection was only to be taken in a relative, and not in an absolute sense. In other words, the operatic authorities consider the still sprightly member of the ballet perfectly competent to captivate and fascinate on any other stage except the Vienna Opera, where perfect female beauty, especially in the solo dancers, is more particularly a *sine quâ non* than in any other theatre. Hence the singular result, that a woman, and a theatrical performer to boot, did her very best to disparage her own powers of attraction. The lady gained the day at the first hearing of the case, but the court of appeal held that in a quarrel respecting the loss of female charms, Madame Themis, with eyes bandaged, could not act as a reliable judge, and that the assistance of two acknowledged experts, the well-known *in-pesarij*, Franz von Jauner and Carl Blasel, would be required to decide the point. Fraulein D— was, however, again victorious (presumably to her "relative" rather than "absolute"

satisfaction), and the directorate has to disburse an annual pension, in addition to about £250 sterling costs of the action.

The first new work produced, "an der Wien," was Dellinger's *Kapitän Fracassa*, which was favourably, if not enthusiastically, received; and the ancient, historic Josephstadt Theater has been reopened under new management with a new jubilee overture, composed and directed by the veteran Suppé.

Our provincial theatres emulate the capital in operatic enterprise. Thus at the German Theatre at Prague a new opera, *Eddystone*, libretto and music in Wagnerian style by Adolph Wallnöfer, the heroic and Wagnerian tenor of that stage, has, *inter alia*, been brought out with partial success, whilst at the Bohemian National Opera, where Weber's *Oberon* has recently been introduced, Gluck's *Armida*, Wagner's *Tannhäuser*, Goldmark's *Merlin*, and Franchetti's *Asrael*, all in the Czechian language, besides a number of national operas, are in course of preparation. Nor should the *début*, on the first-named stage, of the young Roumanian baritone, Demeter Popovici, pupil of our distinguished Professor Gansbacher, which led to his immediate engagement, pass without notice.

The scheme of the "Gesellschaft der Musikfreunde" for the present concert season, conductor, Herr Richter, includes Handel's *Jesus* (first performance in Vienna), "Seligkeiten," from Liszt's *Christus*, the third part from Robert Schumann's *Faust*, Mendelssohn's 115th Psalm (first time), *Parzenengesang*, by Brahms, Beethoven's *Ruinen von Athen*, Berlioz's Requiem, Haydn's *Creation*, and the *Matthäus Passion*, besides some choral works by J. S. Bach.

The programmes of the Wiener Singakademie, under the *bâton* of Max von Weinzierl, comprise Cherubini's eight-part *Et Incarnavatus*, Mendelssohn's 24th Psalm, Schubert's "Chor der Engel" from *Faust*, Cornelius' *Weihnachtslieder*, choral works by Lasso, Isaak, Hasler, Homelius, Bach, Handel, Glinka, Goldmark, Weinzierl, &c.

The "Rosé" String Quartet will be assisted by the pianists, Madame Annette Essipoff and MM. Johannes Brahms, Ignaz Brüll, G. Sgambati, B. Stavenhagen, and Ed. Schütt. The following novelties will be given:—A violin sonata by Ignaz Brüll (MS.), a violoncello sonata by Ed. Schütt (MS.), a pianoforte quartet by G. Sgambati, a violin sonata by Richard Strauss, and a new work by Johannes Brahms. What say the *habitués* of your Monday "Pops" to this?

The committee of the great choral festival to be held here in August next have secured the fine firework grounds at the Prater, measuring 44,000 square metres, for their principal meetings. No less than 15,000 singers are expected, and many persons of note are about to head this artistically interesting and likewise, on behalf of the consumption of lager beer and other economic reasons, decidedly praiseworthy enterprise.

The subscription opened for the publication of the very interesting memorial pamphlet, "Beethoven at Döbling," mentioned in a preceding letter, has received large contributions, amongst others, from the Archduchess Stephanie (widow of the late Crown Prince Rudolph), Nikolaus Dumba, the Vienna Burgomaster, and numerous foreign musical societies and amateurs, the New York Beethoven Male Chorus alone having taken one hundred copies. The booklet is obtainable at the office of the Mayor of Oberdöbling, near Vienna, for the trifling cost of seventy kreuzers.

The statue erected to the great German minstrel, Walther von der Vogelweide, at Bozen, the unveiling of

## THE CULTURE OF THE LEFT HAND

by

F. Pauer

From Book II.

CANTABILE.

Andante con moto. ( $\text{♩} = 80$ .)

Ludwig Berger.

The musical score consists of five systems of music, each with a treble and bass staff. The first four systems end with a double bar line and a repeat sign. The fifth system ends with a double bar line and a repeat sign. The score includes various musical notations such as slurs, ties, and dynamic markings like "cresc." and "aempl.".

MINORE. (♩ = 88.)

MINORE. (J = 88.)

The musical score for the Minore section is written for piano. It consists of a treble and a bass staff. The treble staff is in G minor (one flat) and 3/4 time. The bass staff is in D minor (two flats) and 3/4 time. The music begins with a forte (f) dynamic. The treble staff features a series of eighth and quarter notes, often beamed together. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. There are some performance markings, including a forte (f) dynamic and a piano (p) dynamic. The section ends with a double bar line.

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, suggesting a lark's song. The bass line includes some chords and single notes. There are various musical notations such as slurs, ties, and dynamic markings (e.g., *p* for piano). The score is presented in a clear, handwritten style.

Musical score for "The Merry Widow" (No. 1). The score is in 2/4 time and features a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *rit.*. The piece is marked with a tempo of *Allegretto*.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in G major, 2/4 time, and consists of four lines of music. The piano accompaniment is in G major, 2/4 time, and consists of four lines of music. The score includes various musical notations such as notes, rests, and dynamic markings like 'fz' (forzando) and 'f' (forte). The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

*D. C. et Finc.*



From Book IV.  
INTERMEZZO.

E. Pauer.

Tempo di Gavotta. ( $J = 152$ .)

*mf* *cresc.* *p*

*cresc.* *sf* *ff* *p*

*cresc.* *ff* *p*

*poco accelerando* *tranquillo* *Fine.*

*dolce* *cresc.* *sf* *p1*

Musical score for a piece titled "Gavotta D. C. sine al Fine." The score is written for multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and articulation markings visible in the score include:
 

- cresc.* (crescendo)
- p* (piano)
- f* (forte)
- ff* (fortissimo)
- rit.* (ritardando)
- dim.* (diminuendo)
- piu f* (piu forte)
- ff* (fortissimo)
- cresc.* (crescendo)
- ff* (fortissimo)
- rit.* (ritardando)
- dim.* (diminuendo)

The score concludes with the instruction: *Gavotta D. C. sine al Fine.*

which was announced in my last letter, proved a monument of truly ideal beauty of invention and execution, and lifts the sculptor, Heinrich Natter, a Tyrolean by birth, into the front rank of living artists. The statue of the handsome poet, in white marble, measures over three metres, and the entire monument over eleven and one-third metres in height, and proves an additional attraction to one of the loveliest spots and most southern city in Austro-Germany.

### OUR MUSIC PAGES.

THE reader will find on this month's music pages two studies for the left hand, that weaker half of the pianist's executive forces. They are taken from Mr. Pauer's comprehensive and extremely useful "Culture of the Left Hand," a collection of material for practice (four books), extending from five-finger exercises to brilliant studies. The first of the two studies, a Cantabile, comes from the pen of Louis Berger, and in its sober but genuine beauty proves itself worthy of the composer who enjoys the reputation of a classic of the pianoforte. The second of the two studies, on the other hand, comes not from a master of the past, but from one of the present; it is an Intermezzo by Mr. E. Pauer, and no less a pleasing composition than a well-designed means for the training of the refractory member.

### Reviews.

*Umoristiche* (Humoresken) for the pianoforte. Op. 67, Book III. By E. DEL VALLE DE PAZ. (Edition No. 6120c; net, 1s.) London: Augener & Co.

THE composer has made three happy hits with the three pieces of the present book. Of these *Umoristiche* it can certainly not be said that there is nothing humorous in them. They are indeed inspired by the most delicate and delightful humour. In his structural style, Signor Del Valle de Paz reminds one strongly of Schumann. He too likes to take up one or two short motives and work them up, so to speak, mosaically. But for all that, there is a by no means despicable amount of originality in his compositions, which is shown also by each of the three pieces before us, and more perhaps by the last, No. 9, than by Nos. 7 and 8, although it is not improbable that we might change our mind on this point the very next minute. Pianists will not regret adding Signor Del Valle de Paz's Op. 67 to their stock.

*Valses* (Waltzer) pour piano. Op. 44. Par N. SCHARWENKA. (Edition No. 6387; net, 1s. 6d.) London: Augener & Co.

SCHARWENKA'S Op. 44 consists not so much of two waltzes as of two strings of waltzes. The pianoforte style is massive and yet supple; the thoughts in turn martial and tender, joyful and depressed, but always manly. There is a something in these waltzes which we cannot otherwise describe than by the word "eloquence." Were we to follow the composer from beginning to end in his two effusions, and indicate the many beauties and comment on the many points of interest, we should have to say a great deal and extend this notice to a considerable length; but we should thereby do the composer no great service and the reader a distinct disservice, for as a rule such discussions are a weariness to the flesh and fail to make clear what they are meant to make clear.

*Acht Clavierstücke.* Op. 1. Von FREDERIC LAMOND. Hamburg: Aug. Cranz.

LOOKING through these compositions, we come to the conclusion that the composer is a man of a genuinely musical nature who has familiarised himself with the language and thoughts of his time, but has not yet been able to free his individuality from his surging surroundings. By this, however, we do not mean to insinuate that these eight pieces (two Capricci, two Études, three Intermezzi—one preceded by a Romanza—and an Impromptu) are uninteresting and without attractiveness; nay, the very reverse is the case. What we wish to insinuate is that this noteworthy work is much more a promise than an achievement. And in writing this, we have in our mind that Mr. Lamond is a man of more than ordinary talent, not one of those commonplace musicians who from time to time indulge in composition, or who make the regular manufacture of pieces a part of their business.

*Impromptu* in A for the pianoforte. Op. 2, No. 1. By RICHARD OWEN. London: Augener & Co.

MR. OWEN'S "Impromptu" does not shine by a wealth of motive, but what there is of it is acceptable, more especially in the first section. The composition taken as a whole makes a very good impression. There is something sweet and delicate about it. It has a certain perfume, and betrays a refined mind. In short, we shall be glad to meet Mr. Owen soon again.

"*Sous la fenêtré*," "*Danse féérique*," and "*Dans la chaumière*," for piano. By EDOUARD POTJES. London: Augener & Co.

THESE are capital drawing-room pieces, elegant and not difficult. Our composer does not soar, rave, and dream ecstatic dreams, still less does he *approfondir les choses*. But he knows how to chat and sing pleasantly, as he convincingly shows in the sprightly, by no means sentimental serenata *Sous la fenêtré* (*Andantino*), the piquant light-footed, swift-winged *Danse féérique* (*Allegro non troppo*), and the simple, homely idyl *Dans la chaumière* (*Allegretto innocente*).

*L'Adieu.* Mélodie pour piano. Op. 286. By F. KIRCHNER. London: Augener & Co.

WE have here another offspring of F. Kirchner's prolific muse. It is at least as satisfactory as its predecessors—throughout melodious, simple and easy, and yet not uninteresting and ineffective. After a first section (F major, A major, F major) with the melody for the right hand and a quaver accompaniment, here and there interrupted by a few semiquavers, for the left hand, we have a middle section (B flat major) with the melody for the left hand, and a semiquaver accompaniment (*quasi arpeggio*) for the right hand. A repetition of the first section with an extended close brings us to the end of this *Andantino espressivo*.

*Printemps et Jeunesse.* Valse de Salon pour piano. Par E. RUBINI. London: C. Ducci & Co.

A PRETTY waltz, neither trite nor too *recherché*. The easy graceful flow of Signor Rubini's composition is really pleasing, and nobody need be ashamed to play it.

*Six Songs without words* for the pianoforte. By OSCAR WAGNER. Book I. London: Augener & Co.

THE first book of Herr Oscar Wagner's *Sechs Liedchen ohne Worte* (six little songs without words) contains

*Sehnsucht* (Longing), *Spinnlied* (Spinning-song), and *Hingebung* (Devotion). We can warmly recommend these melodious and thoroughly pleasing easy pieces, each of which has a character of its own. There is real feeling in them, and some music too.

*Six Petits Morceaux* pour piano à six mains. Arrangés par CORNELIUS GURLITT. London: Augener & Co.

THE first two instalments of this series of six-handed pieces for three performers on one piano bring a hunting tune (*Air de Chasse*) by C. Czerny, and a Hussar March (*Hussarenmarsch*) by C. Gurlitt. These easy pieces are spirited, and the arranger has not failed in his duty of making them effective. So there is no impediment why any three desiring union may not be joined together.

*Original pieces* for the organ. By F. E. GLADSTONE. (Edition No. 5799; net, 2s.) London: Augener & Co.

ORGANISTS are sure to give a good reception to Mr. Gladstone's ten original pieces—an Introduction and Fughetta, a Postlude, an Allegro moderato, two Melodies, an Andantino, an In Modo di Minuetto, a Prelude, a Postlude, and an Andante con moto. These compositions are not strikingly novel in invention, but natural, pleasing, and effective. Naturalness is an excellent quality, especially combined with melodiousness and correctness of style; we of the present day cannot pretend that we have too much of it and wish something else for a change. To many organists it will be welcome information that Mr. Gladstone's pieces are not very exacting.

*Classical Violin Music* of celebrated masters of the 17th and 18th centuries. Edited by GUSTAV JENSEN. Book V.: Sonata by JEAN BAPTISTE SENAILLÉ (Edition No. 7405; net, 1s.); Book VI.: three Sonatas by ARCANGELO CORELLI. (Edition No. 7406; net, 1s. 6d.) London: Augener and Co.

HERR GUSTAV JENSEN here presents lovers of the violin and of good violin music with a sonata in G minor by J. B. Senaillé and three sonatas by Corelli, and presents these works not as originally published, with a simple thorough-bass, but with a tasteful, musicianly accompaniment for the piano. The players of our time have not the practice necessary for the satisfactory execution of an impromptu accompaniment, with nothing to guide them but a bass part with a few figures. Hence, somebody is wanted to do the work for them once for all. And in Herr Jensen the proper person has been found for the task. J. B. Senaillé's sonata, which, if somewhat slight, is prettily graceful, consists of a *Largo*, an *Allergo*, a *Largo* (*non luto, quasi Andante*), and an *Aria*—each and all, with the exception of the first, independent movements complete in themselves. Arcangelo Corelli's Op. 5, from which the sonatas in question are taken (Nos. 9, 8, and 11, in A major, E minor, and E major), was his most popular work, and the only one for one violin and an accompanying bass. He occupies so high a position in the Pantheon of composers for the violin, and his fame and the appreciation of his merits are so universal, that to praise him would be not only a superfluity, but even an impertinence. Senaillé's sonata is more modern—somewhat nearer our own sonata in form, and also in matter; but what Corelli gives is a something in its way perfect and unsurpassable, however different it may be from other excellent things.

*Croquis musicales*: Six morceaux pour violon et piano. Par JOSEPH L. ROECKEL. London: Augener and Co.

ONLY the first two of this series of six pieces are as yet before us. They are an *Andantino* and a Mazourka-Caprice. The former is called *A l'antique*, and its quiet, old-world quaintness justifies the title. Both pieces are well written, and very pretty; and, as they are also easy, their fortune ought to be made.

*Dix petits Morceaux* pour violon et piano. Op. 122A. Par C. REINECKE. (Edition No. 7541; net, 2s. 6d.) London: Augener and Co.

IT is impossible to praise Reinecke's little pieces for violin and piano too highly, or to grow too enthusiastic over them. They are the *non plus ultra* of this kind of composition. Simple in form and matter, so as to be within the technical and intellectual grasp of young players, they are yet so full of beauty, feeling, delicacy, and *esprit*, that even the most exacting grown-up person will listen to them with delight. Reinecke's Op. 122A is unquestionably a series of the most exquisite character pieces. It begins with a charming Prelude, in which the violinist does nothing but tune the strings of his instrument; then comes a bewitching Chansonette; next a curious "To the Guitar;" and after this follow the characteristic Savoyard, interesting Variations on the C major scale, a graceful Rustic Dance, a "Duet across the River" (*Wechselgesang alter's Wasser her*), an uncouth Gavotte, a capital Miniature Sonata in four movements (*Allergo moderato*, *Andantino*, *Scherzino*, and *Rondino*), and the funny Harlequin. In short, here is a real *chef-d'œuvre*.

*Six Little Songs* (Six Chansons dans la forme populaire) with pianoforte accompaniment by J. B. WECKERLIN. (Edition No. 8952; net, 1s.) London: Augener and Co.

M. WECKERLIN's little songs in the popular style have nothing of the nature of English and German songs about them. They are light and easy compositions, either in 3/4 or 4/4 time, of a strongly pronounced French type. They remind one of comic operas, operettas, and vaudevilles from the other side of the Channel, but keep vulgarity always at a safe distance. The tripping rhythm and melody, with their *gaîté de cœur* and vivacity, cannot fail to please and exhilarate. Only English words (by E. M. Traquair) are given, but they are pretty as well as appropriate. The six songs in question are these: (1) Cresses green (When I was young and pretty); (2) Sweet Christmas time (The chough and crow, where fields are fallow); (3) My father had a garden only; (4) My Daisy Marguerite (My bonny shepherd lad); (5) The white rose tree (O, once I pulled the fairest roses); (6) Maidens three in Paris city.

*Two-part Songs* for female voices with pianoforte accompaniment by H. HEALE (Edition No. 40091 and 4; net, 3d. each), JOHN ACTON (Edition No. 40612 and 1; net, 3d. each), HERBERT F. SHARPE (Edition No. 41261; net, 3d.). London: Augener and Co.

OF H. Heale's two part-songs, we prefer the sinuous and insinuating "The Rainbow" (Soft falls the wild reviving shower) to its companion, which, although entitled "The Light of Stars" (The night is come, but not too soon), has in it more of the gloom of night than the glimmer and glitter of the stars. The most striking characteristics of John Acton's songs are brightness and freshness; they are unmistakable in the *Lento* of "Roving Zephyrs" (The

zephyrs rove amid the trees), as well as in the *Allegretto* of "Sing on, O Nightingale." Herbert F. Sharpe's "Tenth Song of the Year" (Come, the faggots gather) shows a degree of high spirits which is not a little creditable to the composer in the face of November.

*The Fishers.* Two-part Chorus for male voices, with pianoforte accompaniment. By H. HEALE. London: Augener and Co.

WE reviewed this composition already last month, when it came before us in the form of a two-part chorus for female voices. The words—not in the least unsuitable for ladies—are perhaps more suitable for men; and the rollicking character of most of the music accords likewise well with the nature of the new interpreters.

*Four-part Songs* by ROBERT SCHUMANN. (Edition Nos. 4635 and 4626a and b; respectively, net, 3d., 4d., and 6d.) London: Augener and Co.

THE three items that have been sent us are Nos. 4 and 5 of Schumann's Op. 146, the fourth book of Romances and Ballads for chorus (soprano, alto, tenor, and bass). The simple Summer Song ("Song its dream enwreathed, Spring-tide came") is lovely. "The Music on the River," entitled in German *Das Schifflein*, is no less lovely. In it the composer introduces a soprano solo and a flute and horn. The instruments add nothing to the design, but their beautiful sonority adds to the general effect. No. 4626a of the present edition contains the composition without the two instrumental parts; No. 4626b, with them.

*Verzeichniss der bis jetzt im Druck erschienenen Compositionen von CARL REINECKE; zusammengestellt und herausgegeben von FRANZ KEINECKE.* Leipzig: Breitkopf & Hartel.

TO the numerous admirers of the Leipzig *Kapellmeister*, this catalogue of all Carl Reinecke's works at present published, will give some idea of his activity as a composer. The first part of the catalogue, which comprises every genre of composition from the musical *Kindergarten* to a five-act Opera, is carefully arranged according to *Opus* number, to which is attached the year of its composition; the list is completed up to date, and ends with Op. 206. Further, there is a list of the works arranged into classes, and an index to the commencement of the songs; there are also separate classes for collective works and for arrangements. To each work is added the name of the German publisher, but we miss all mention of the name of the publishers who hold the copyright out of Germany. This is an omission we cannot well pass unnoticed, since many of Reinecke's works (for instance, the Children's Songs, Cantatas for female voices, Miniature and other Sonatinas, easy Pieces for Pianoforte Solo, Duet, and Violin and Piano), are the copyright of English houses, and must therefore not be imported here. This is an oversight that can easily be remedied in future editions, of which we trust there will be many augmented ones.

*Musicians of all Times.* A Concise Dictionary of Musical Biography, compiled by DAVID BARTIE. London: J. Curwen & Sons.

THIS is a handy little book for the student who wishes to know at a glance when and where a musician lived, and what his special musical branch was. More is not given, nor would it be possible to do so in a book of such

small dimensions, containing nearly 12,000 names. The compiler has brought the work well up to date, and has carefully edited it.

*The Sword of Argantyr.* A Cantata in four scenes. Written for the Leeds Festival by F. CORDER. London: Forsyth Brothers.

THE libretto, founded on a Norse poem, has great merits. The story is well dramatised, although the verses are unequal. The opening lines evince poetic craftsmanship, and towards the end Mr. Corder rises to the height of his great argument. As to the music, it is difficult for us, who had not the pleasure of hearing the work at Leeds (where it was well received), to express a conclusive opinion. With composers of the old school it was possible to gather their conceptions from the vocal score, at least to a considerable extent; but with the composers of the advanced school of to-day it is altogether different, and Mr. Corder must be numbered with the vanguard. He avails himself of the latest discoveries in musical warfare, and no audacity is too audacious for him if his fancy inclines him that way. But his fancy does not always thus incline him; for not unfrequently he who on the whole is not given to furnishing milk for babes, is all sweetness and blandness. Take, for instance, the instrumental intermezzo and the following tenor solo. Where have we the genuine Corder, where does he put on a mask? In most of the music at Argantyr's grave there is too much of that sweetness and blandness—from the hero-maiden and the ghost of a king we expect something more stern and awe-inspiring. But though we may note conventionalities in the words, and inconsistencies of style in the music, we cannot go through the score without discovering innumerable beauties, and becoming aware of much power and an all-pervading cleverness.

*Christ Blesseth the Children.* A reading in church recitation and chorus. The words selected by J. POWELL METCALFE, M.A. The music by PERCY GODFREY. (Edition No. 9,129; net, 1s.) London: Augener & Co.

AS the popularity of this kind of sacred music is on the increase, Mr. Godfrey's work helps to meet a demand to which there is at present only an extremely limited supply. The title sufficiently indicates that the composition consists of monotone recitations with a harmonic accompaniment, and choruses. These latter are for soprano, alto, tenor, and bass; a different way of performing them is, however, permissible. But we had better give the composer's preface note. "In case tenors and basses are not available," he says, "the music may be sung by the two upper parts; or, if possible, by two alternate choirs of trebles, one taking the upper part and the other the second.—The recitative may be either read or intoned by the clergyman; and if the work is performed as a whole, there ought to be no break.—Whenever possible, the accompaniment to the recitative should be played on the swell organ." Mr. Godfrey has steadily kept in view the two chief conditions of works of this class if they are to fulfil their purpose: simplicity and easy intelligibility. The divisions of *Christ Blesseth the Children* are as follows:—(1) Prologue—Chorus ("I Will Mention the Loving Kindness of the Lord"); (2) Recitation ("They Brought Young Children to Christ"); (3) Chorus ("Blessed are the Poor in Spirit"); (4) Recitation ("And Jesus Called a Little Child unto Him"); (5) Chorus ("Behold, I Send an Angel before Thee"); (6) Recitation ("And He Sat Down, and Called the Twelve"); and (7) Chorus ("Thy Sun Shall No More Go Down").

*May Margaret.* Choral Ballad for Soprano, Alto, Tenor, and Bass. Words by JOHN PAYNE. Music by ERSKINE ALLON. London: The London Music Publishing Co.

THIS is the largest work of Mr. Erskine Allon we have as yet seen, and, we think, the best. He has clothed romantic words in more glowingly romantic music. There is undoubtedly life in this music: you feel its warmth and pulsations. Its chief characteristic is a beautiful sensuousness—suavity in melody, piquancy and luxuriance in harmony. The interesting instrumental *Intermezzo*, "In Elf-land," deserves special mention. Worse compositions have been incorporated in festival programmes; and societies in search of something new may do well to take Mr. Allon's choral ballad into consideration.

*Proceedings of the Musical Association.* Fifteenth Session, 1888-89. London: Novello, Ewer, & Co.

THE papers read during the session of 1888-89, and the discussions thereon, were above rather than below the average level attained at the Musical Association. Mr. Ridley Prentice began with a demonstration of the advantages of "Brotherhood's Technicon," and was supported in this by Mr. Walter Pye, a surgeon, who made a statement of some length. A paper on "The Instincts of Musical Form," by Edmund H. Turpin, though somewhat lacking in clearness of ideas and precision of expression, was decidedly stimulating. It induced Dr. C. Hubert Parry to make his weighty voice heard on the subject of form. He rightly pointed out the importance of key and key-relationship in this connection; but in his zeal to claim due recognition for them, he seems to us to have overshot the mark. His analysis of the first sonata of Beethoven (F minor) proved too much for this work, and too little for musical composition generally. But his contention was right in the main, and his timely remarks one of the best fruits of the Association's meetings. Mr. F. Corder dealt in an interesting manner with an interesting subject. The title which he chose for his paper, "Closes," was, however, misleading, as it was not closes generally, but exceptional and eccentric closes he took notice of. Mr. George Ashdown came forward with an excellent paper on "Matters, Chiefly Architectural, Relating to the Accommodation of the Organ in Churches and Other Buildings." Mr. E. J. Payne then took for his subject: "The Viola da Gamba," and illustrated it by the exhibition of four specimens, and, assisted by Miss B. C. Beevor and Mr. Currey, by the performance of some compositions for this obsolete instrument. More historic work of this kind would be desirable. In his thoughtful paper on "The Laws of Progress in Music," Mr. Edgar F. Jacques drew the attention of his hearers to some of Herbert Spencer's views on music. Mr. Arthur Hill's "Rate-aided Schools of Music" advocated the establishment of schools similar to one in the city of Cork, where *solfeggio* and harmony, and also instrumental music, are taught at low fees. The last paper of the session, "Notes on the Action of Musical Reeds," was read by Dr. D. J. Blaikley, who on this occasion proved himself again one of the most useful of the active members of the Musical Association.

*The Candidate in Music.* By HENRY FISHER, Mus. Doc. London: J. Curwen & Sons.

WE do not pretend to have read and examined the whole of this publication, but we have looked into it here and there, and what we have seen is correct, and clearly expressed. In view of the never-ceasing influx of primer

and examination literature, it was impossible to do more. The author—as we gather from the preface—heartily despises those poor ignoramus who ventured some time ago to protest against the now raging examination pest. But if he would give "five minutes' earnest thought to the subject of examination," he must come to the conclusion that our musical examinations do incalculable harm—disturbing the regular course of teaching, and breeding conceit and illusions in those who stand above all in need of humility and enlightenment. "Some examinations include only the more elementary portions of the rudiments of music, rejecting such things as the C clef, compound time, minor scales, and chromatic intervals. It will be found that each chapter has been so planned as to meet these restrictions, and that careful selection of the needful paragraphs will guard the student against unnecessary labour." Now, we should like to ask Dr. Fisher if he thinks that examinations should be held for, and certificates given to learners of music who are still ignorant of such elementary matters as compound time and the chromatic scale? Of what teaching with a view to examination leads to, we have a specimen in the above-quoted paragraph. Whatever is not needed for examination is "unnecessary labour."

## Concerts.

By J. B. K.

OTTO HEGNER AND PABLO SARASATE.

THE musical season has been inaugurated by two performers representative of two extreme phases of executive art, although each intensely attractive in his way, namely, the foremost living boy-pianist, Otto Hegner, and one of the most consummate masters of the day, the violin virtuoso, Pablo Sarasate.

That one so genuinely devoted to his task as the young Swiss has marked further steps in advance in the perfecting of his powers of technique and expression, which have excited the unserved and legitimate astonishment and admiration of musical London since his *début* amongst us, is proved conclusively by his eminently intelligent and sympathetic reading of such works as Beethoven's beautiful Sonata in D, Op. 10, No. 3, his only fault (as an infant-prodigy) being his rapid physical growth, a fault which is, however, more than compensated by his undoubted qualification for the highest artistic distinction in years to come.

The performances given consisted of two Pianoforte Recitals and two Orchestral Concerts. The former comprised some of the usual standard works by Bach, Beethoven, Mendelssohn, and Chopin, besides some *bravura* pieces by Liszt and Tausig, and, last, but not least, a "Suite" from this remarkable youth's own pen—a happy blending of the ancient and modern style of composition—testified to considerable theoretic skill no less than to very pronounced creative gifts and captivating fancy, as pianists may judge for themselves, this pleasing and striking work being about to be published by Messrs. Stanley Lucas, Weller & Co.

It should be added that the whole of the pianoforte music was played without book, including Weller's "Concertstick" and Chopin's enormously difficult Concerto in E minor at the two other concerts, the orchestral accompaniment being supplied by the Royal Amateur Orchestral Society, under the baton of Mr. George Mount—a "new departure," which means taking the bread out of the mouths of a large body of deserving professionals, and one especially reprehensible in London, which, unlike any other European capital, has no opera at this time of the year. The Royal Amateur Orchestral Society should confine its displays to its own concerts and for charitable purposes, where, moreover, the needful measure of indulgence may properly be claimed by amateur orchestral performances, which, however creditable as such, cannot hope to attain either

the intonation, precision, or the tone-colour of a competent professional band such as one has a right to expect at a similar concert.

The "Royal Amateurs" also contributed a selection of orchestral music, including some of their well-known *chœurs de balade*, such as O. Nicolai's *Merry Wives of Windsor*, Mendelssohn's *Ruy Blas* (by the way, unquestionably one of the master's finest, most original, and dramatically powerful inspirations, although not considered so by himself), with, as a somewhat singular associate, Ballo's *Bohemian Girl* Overture and Massenet's *Dernier Sommeil de la Vierge*, which, from its maiden character, seems rather to illustrate the last dream of a seigneur preceding her wedding day than a page from sacred oratory: the French master's *La Vierge*.

The somewhat superabundant orchestral performances received a welcome relief from the singing of the charming American soprano Miss Nikita, whose vocal powers and executive brilliancy (lacking as as yet imperfect *trille*) are absolutely surprising in one so young (born in August, 1872).

Herr Max Heinrich was entitled to sincere sympathy in his struggle against a discordant orchestral accompaniment in his (somewhat dragging) delivery of "O du, mein holder Abendstern" from *Tannhäuser*, the prominent harp passages being supplied by the "Steinway Grand" (shades of Richard Wagner!). The accomplished baritone found, however, full scope for the display of his telling voice and poetic expression in Schubert's wonderful *Lied*, "Die Allmacht," which would have had a better chance of more general appreciation in an earlier portion of the programme. Signor Li Calsi was the pianoforte accompanist.

Otto Hegner is about to perform extensive American engagements, when—members of the Protection of Children Societies will be glad to learn—his parents, too wise to "kill the goose for the golden eggs," will limit his public appearances to five concerts in each fortnight.

Pablo Sarasate, who returned to us after an unusually short interval, opened likewise a series of three farewell concerts before his departure for America at the same hall (St. James's).

After the full account given of the preceding series last summer, it will suffice to say that large and enthusiastic crowds are again attracted by the singularly captivating art of this famous virtuoso, who, unlike most other performers, seems invariably "at his best," and that the present scheme consists of one chamber music and two orchestral concerts.

The programme of the former included Saint-Saëns' interesting Sonata, Op. 75, in D minor (first played here by Herr Peiniger, with the composer at the piano) Schubert's unequal, but in part extremely beautiful Fantasia, Op. 159, Raff's effective "Fée d'Amour," Op. 67, and Dvořák's "Dances Slaves," Op. 72, for pianoforte and violin, the pianoforte part being again undertaken by that charming artiste, Madame Berthe Marx, who also added some soli by Chopin and Saint-Saëns.

Notice of the two orchestral concerts is reserved for next month.

#### CRYSTAL PALACE SATURDAY CONCERTS.

ECLECTIC as usual, the inaugural concert of the season illustrated many styles and diverse nationalities—German, French, Polish, and English, in musical composition.

The purely orchestral performances introduced Sterndale Bennett's "Woodnymph" Overture, being, after his "Parisina," probably his best, and superior to the "Naiades" because, with a dash of Spohr, less absolutely Mendelssohnian in character—the last-named work having a little while ago, not altogether inexcusably, actually been quoted as an overture by Mendelssohn in a contemporary criticism.

The delicacy and grace of the "Woodnymph" received an admirable contrast from R. Wagner's massive, intensely dramatic, and ever effective *Tannhäuser* Prelude (introduced in memory of the Première of the opera at the corresponding date, the 19th of October, in 1845, at Dresden); and Beethoven's mighty C minor Symphony stood well between the two, the execution of the whole being, as a matter of course, of a high order. Yet we cannot help pointing out that the needful *entrain*, which Herr August Manns knows so well how to

impart to his forces, was at times neutralised by adopting a slackening of time in *piano* passages in the case of the symphony.

Novely, hardly ever absent from these excellent entertainments, was confined to an Interlude from Massenet's opera *Esclarmonde*, recently produced in Paris, a piece of a well-known and well-worn French pattern, which might just as well be signed by A. Thomas, or Gounod, or Massé, or by any other of a host of clever but in many cases uninspired composers across the Channel.

That Saint-Saëns' Pianoforte Concerto No. 2, in C minor, and, indeed, for that matter, like all four concertos of the foremost French writer of absolute music, stands forth as a piece of altogether a different stamp, rich in ideas of genuine beauty, power, and, for the most part, distinct originality, worked out with consummate ingenuity and mastery, and written at the same time with a view to great and legitimate pianistic effect as only a perfect master of the instrument like the distinguished pianist-organist-composer could write, is nothing new to those who are familiar with this fine work, which is, indeed, taking rank with the prominent favourites of its class. And in this and in its artistic rendering by Madame Roger-Miclos, of Parisian and Covent Garden Promenade Concert reputation, the interest of the afternoon chiefly centred. The clever pianist also gave a pleasing *morceau*, "Inquietude," containing a charmingly melodious second subject by Georges Pfeiffer, whose more important orchestral and chamber, as well as lighter pianoforte works, deserve better appreciation in this country; and Chopin's "Polonaise in E flat," or, more correctly, "Andante Spianato and Polonaise, Op. 22."

The only vocalist, a host in himself, was Mr. Edward Lloyd, who sang the beautiful "Prayer" from Wagner's  *Rienzi*, in which, by the way, the well-known "turn" was taken by the band from the note above (instead of below) the principal note, as distinctly directed by the composer (see MONTHLY MUSICAL RECORD of 1st August). How by the singer, we could not clearly make out.

The second vocal contribution consisted in a tanelaf Serenade, "O Moon of Night," composed and effectively scored by the above-named conductor, Herr August Manns.

On the whole, the result of the first concert may be accepted as an auspicious omen for the success of the remainder of this, the 34th, season of the "Crystal Palace Saturday Concerts."

*Erratum.*—The opening paragraph of "Opera and Concerts" in our October number should have read: "facetious addendum," instead of "facetious during the dead season."

### Musical Notes.

THE two principal Paris opera-houses show as yet no sign of healthy activity. Their directors are perfectly satisfied with attracting the visitors which the Exhibition brings to the city, and thus they succeed in doing with the old stock pieces. The greatest effort the directors of the Opéra seem to be at present capable of is a revival of Donizetti's *Lucia di Lammermoor*, with Mme. Melba in the principal part. The other parts will be taken by Cossira (Edgard), Bérardi (Ashton), Warmbrodt (Arthur), Gallois (Gilbert), and Ballard (Raymond). Saint-Saëns' *Ascanio*, although not yet in sight, is occasionally mentioned. So, for instance, it is said that the part destined for Mlle. Richard will be given to Mme. Gravière, a newly engaged artiste, who formerly was a member of the company under the name of Mlle. Figuet. The brothers Reszke and Lassalle have returned to their posts, which, of course, improves matters considerably.

FROM the Opéra Comique no more exciting news comes than that of a revival of Deffès' one-act *Café du Roi*, and of the commencement of the rehearsals of Victoria Jonière's *Dimitri*.

M. COLONNE and M. Lamoureux resumed their concerts

on the 20th of October; the former with Berlioz's *La Damnation de Faust* (soloists: Mme. Krauss, and MM. Vergnet, Lauwers, and Augiers), and the latter with Schumann's E flat major symphony, Beethoven's C major concerto, and other compositions (soloists: Mlle. Clotilde Kleeberg, and MM. Faure, Talazac, &c.)

BENJAMIN GODARD has finished the instrumentation of his opera *Dante* for the Opéra Comique. Thanks to the indiscretion (?) of M. Georges Boyer of the *Figaro*, Paris is now in possession of an analysis of the poem. The thing has certainly the appearance of effectiveness. But, poor Dante, how they have mangled him!

ANOTHER composition which M. Godard has brought to completion is *Sainte Geneviève*, a sacred legend for soli, chorus, and orchestra. Louis Gallet wrote the libretto originally for Georges Bizet.

RAOUL PUGNO is likewise displaying a great activity. He is at work on a four-act comic opera, *Linik*; has nearly finished the orchestration of a dramatic symphony, *Prometheus*; and is about to take in hand a grand spectacular ballet. The libretto of the dramatic symphony is by Charles Grandmougin, those of the opera and the ballet are by Charles Raymond and Léon Durocher.

GABRIEL PIERNÉ is finishing a lyrical drama, *La Vendée*, of which the libretto has been furnished by Charles Foley and Adolphe Brisson.

CAMILLE DE LOCLE has left Capri for Paris in order to consult with Ernest Reyer about an opera libretto. Nobody knows what the subject will be, but everybody is sure that the title will begin with an "S," like all the other operas of Reyer: *Salam*, *Sacountala*, *La Statue*, *Sigurd*, and *Salammbô*.

THE members of the Section des Auditions Musicales, and of the jury of the 13th class (musical instruments), have given Ambroise Thomas, their president, a banquet at the Hôtel Continental. The affair passed off brilliantly and with many warming speeches, among which the most notable were those of the composer Léo Delibes and the official representatives, M. Tirard and M. Laroumet.

LATELY a Belgian concert was given at the Paris Trocadero. The composers represented in the programme were: Waback, Grétry, Jehin, Fernand Le Borne, J. Blockx, Peter Benoit, Radoux, Servais, Vieuxtemps, Lassen, and Gevaert. M. Jehin conducted the orchestra of the Opéra Comique. Among the soloists were the violinist Marsick, and the singers Mmes. Bosman and Dufranc, and Mlle. Deschamps, and M. Soulaçroix.

BERLIOZ wrote the following touching words on the copy of the score of the opera *Les Troyens*, which he presented to his son—it is the opera which proved a failure in Paris, and will this winter be performed at Carlsruhe, Berlin, and Weimar:—

MON CHER LOUIS, — Garde cette partition, et qu'en te rappelant l'honneur de ma carrière, elle te fasse paraître plus supportables les difficultés de la tienne.

Ton père qui t'aime,

HECTOR BERLIOZ.

YOU know, Wagner's *Siegfried* was to be produced at the Brussels La Monnaie. Now there are rumours that the project is likely to come to nothing. Some say that Mme. Wagner won't hear of a *Siegfried* performance with Victor Wilder's translation, others that the publishers are making the directors wait for their signature of the contract that is to be concluded between them.

A M. GILSON, thus far unknown to fame, has carried off the Belgian Prix de Rome.

BARWOLFF, the conductor at La Monnaie, has been elected conductor of the Brussels Association des Artistes Musiciens.

THE Berlin concert season was opened on October 2nd by the first concert of the Royal Orchestra under Kahl's

conductors. The principal items in the programme were Rheinberger's *Wallenstein's Lager* and Beethoven's C major symphony. The concerts of the Philharmonic Orchestra were resumed on October 6th. The first popular Philharmonic concert brought us a novelty, a *sinfonietta* in D, by Gouvy.

THE reader will remember that in the month of September several festival concerts were given in connection with the Hamburg Exhibition. The chief item of interest on one was Brahms' new work, "Deutsche Fest- und Gedekensprüche" for chorus a *cappella*, sung under the direction of J. Spengel by 400 ladies and gentlemen; at another, conducted by Dr. Hans von Bülow, two waltzes by Johann Strauss, "Volkssinger" and "Phönixschwingen." Dr. Wilhelm Langhans writes with regard to this in the *Berliner Borsen Courier*: "Many a severely classical critic will have been horrified at the incorporation of these waltzes in a classical programme. A Bülow, a Beethoven interpreter *par excellence*, conducts a waltz! Let us hide our heads!—so I hear more than one exclaim. Now, I occupy an altogether different standpoint; I reject in music every kind of regulation as regards rank, and know only of two categories of it: good and bad music. To the former a good waltz may as well belong as a symphony or any other genus of music; and when a clever conductor goes in for it with all his might, it seems to me that the saying *Res severa est verum gaudium* is here thoroughly appropriate, certainly much more so than when, as so often happens, a Beethoven symphony is played off thoughtlessly."

*Der Meisterdieb*, a new opera by Lindner, and *Die Mädchen von Schilla*, an opera by Alban Förster, got good receptions at Dresden.

ON September 29th took place at Prague a successful first performance of Adolf Wallnöfer's opera *Eddystone*.

JULIUS KNEISE, of Breslau, the chorus conductor and stage manager of the Bayreuth festivals, has taken up his abode in Bayreuth, Mme. Cosima Wagner having engaged him as her assistant and counsellor.

SIEGFRIED WAGNER, the son of the composer, is said to have chosen the musical career, and to have already entered the Raff Conservatorium at Frankfurt. He has been destined for the direction of the Bayreuth festivals.

MARY KREBS has resumed her artistic activity by a concert in Dresden on the 18th October.

TERESINA TUA, who was seriously ill, is quite well again, indeed so well that her forthcoming marriage with Count Franchi-Verney is announced. The Count writes musical *feuilletons* in the Turin paper under the pseudonym of Ippolito Valletta.

EFFORTS are made to secure the services of Franco Faccio for the conservatorio of Parma in place of the late Bottesini. Verdi takes a great interest in this institution.

IN the first days of November a new opera, *William Radcliffe*, by Emilio Pizzi, will be produced at Bologna.

*La Mandragola*, a three-act operetta by the Prince of Teora, is announced from Milan (Teatro Fossati). The libretto, after Macchiavelli's comedy, is by L. Guidi.

THE premiere of *Lo Schiavo*, of which the words are by R. Paravicini, and the music is by Carlos Gomes, took place on September 28th at Rio Janeiro, and proved a great success.

THE Pesth theatre promises this season among other novelties a new ballet, entitled *Czardas*, which is to be a history of the dance, like the Vienna ballet *Wiener Walzer*.

THE St. Petersburg ballet—150 persons, with costumes and all the rest—intend to pay Paris a visit during next Lent. They will give performances of *Pygmalion* at the Eden theatre.



With regard to Miss Alice Shaw's whistling at Her Majesty's Theatre, the *Ménestrel* remarks: "*L'artichaut bizarre: plus elle siffle, plus le public applaudit.*"

FROM Paris is announced the death, at the age of 77, of Louis Puget, who in the second quarter of this century charmed France with her songs (*romances*). She twice ventured to write for the stage, but without success: in 1836 the one-act comic opera, *Le Mauvais Ciel*; and in 1839 the operetta *La Veilleuse*. Gustave Lemoine, the dramatic author, married her in 1842.

NOTE.—The continuation of Mr. Stephen S. Stratton's article on Bach's Organ Works will appear in the December Number of the MONTHLY MUSICAL RECORD.

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[PRICE 2d.; PER POST, 2½d.]

# E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."

BY FR. NIECKS.

(Continued from p. 245.)

In the fifth chapter a great deal of excellent instruction is given in connection with the main subject—the Diatonic Triads of the Major Key—on the doubling of notes, compass of the voices, close and extended position, the best position of chords, what notes may be doubled, progression of the leading note, and omission of a note of a chord. The subject of Sequence receives due attention, irregular progressions justified by sequence and harmonising a sequence being fully explained and illustrated. The manner in which the author proceeds, his finding in each statement and illustration matter for further statements and illustrations (a kind of evolutionary method) is much to be commended. True, the beginner may be somewhat overburdened; but, on the other hand, the continuity helps to keep alive his interest. Before leaving this chapter I should like to ask a question. Ought not the chromatic scale and the diatonic scales to be carefully kept apart as things that do not stand on the same level? A chromatic scale can define neither key nor mode; this only a diatonic scale can do. Chromatic notes occupy a merely secondary position in a key; they are dependents on the neighbouring diatonic notes, and through them are related to the key-note and key-structure. Unless this distinction is well kept in view, unless a mixing of things dissimilar is avoided, much confusion will result. For this reason it seems to me that the definition of Key as "a collection of twelve notes within the compass of the octave," if not incorrect, is at least imperfect. Moreover, it may be doubted whether the mention of the chromatic scale is in its place at so early a stage and in a chapter on the diatonic chords.

The sixth chapter treats of the inversions of the triads of a major key, and leaves nothing or exceedingly little to be desired. The points dealt with are figuring of the bass of the inversions, which note to double, the fourth with the bass a dissonance, and rules for approaching and leaving a second inversion. "Thorough-bass," writes Mr. Prout, "is now more usually spoken of as Figured

Bass," and he might have added that a thorough-bass is not necessarily a figured bass. Is the interval of a fourth when it occurs above the bass a dissonance? Hogsheds of ink have been shed over this question. The pages on pages which especially the old theorists devoted to it are full of pathos for the sympathetic reader. What a waste of time, paper, and brain power! Or let us rather say, brain effort, because effort is much more prominent in their discussions than power. The only logical reply possible to the above question seems to me to be this: a consonant interval can in no circumstances lose its identity and become a dissonant interval. Instead of speaking of the fourth above a bass as having "a dissonant effect," we might perhaps say that it has "the effect of a suspension," which although oftenest dissonant, may also be consonant. In the extended cadence formed of the chord of the subdominant, the second inversion of the chord of the tonic, the chord of the dominant, and the chord of the tonic, the fourth of the second chord is no more dissonant than the sixth. The unsatisfying effect (which we must distinguish from what we may call the painful effect of a real dissonance) is caused by the fact that we really expect the chord of the dominant, and are disappointed by its non-appearance. At (a) we have in the second chord what one set of theorists call a dissonant fourth, and you will actually feel there a desire, for the following chord. But now play the next example (b), and you will feel the same desire to get away from the second and to the third chord. And yet the second chord contains no fourth, and, stranger still, you find rest on a chord which does contain one. All depends on the direction taken, or the position of the chords. In this case the accent determines the direction. In proof that there is nothing of dissonance in a perfect fourth, I submit for examination a few more examples.

No. 1.





overlook that besides just intonation, equal temperament is not the only intonation now in use. There has arisen in modern times, and is flourishing more and more, another temperament, a most important one both for theory and practice. This is the emotional temperament (of course impossible on instruments with fixed notes), and the characteristic of it is that all the leading notes (taking the expression in a wider than the usual sense) are exaggerated, more or less according to the emotional fervour, in the direction to which they lead: the augmented intervals tending from each other, the diminished intervals tending towards each other. Mr. Prout says there is D<sup>b</sup> but no C<sup>#</sup> in C major. But how else would he write the second note of the example (a), which, I suppose he will admit, is a chromatic note of C major and not a diatonic note of D minor? And would he ever dream of writing in C major D<sup>b</sup> instead of C<sup>#</sup> as at (b) in a piece for the piano? Convenience does not here come in question, as both notes are equally easy to write, to read, and to play. And what of (c)?



Or take a similar series of chords without a pedal, say F, F, A, and E, G, A<sup>b</sup>, and D, F, B, and C, E, C'. If for A<sup>b</sup> you substitute B<sup>b</sup> (a very common notation) you have a diminished triad which in the next chord does not find the resolution it demands. Where an enharmonic modulation takes place we really ought to write the chord on which the modulation hinges in two guises. Supposing the first chord of the last given example (the one in letters) to belong to F major instead of to C major, the correct thing to do would be to note the second chord first as E, G, B<sup>b</sup>, and, before proceeding to the third chord, to change it enharmonically into E, G, A<sup>b</sup>. For convenience' sake this visible change is as a rule not made, and the consequence is that many people are unaware of, or forget, the essential change that takes place, and form most confused notions about harmony. The eleventh chapter suggests yet another question. Have the excerpt from Schumann on p. 130 (Novellette, Op. 21, No. 1, Trio, bar 15) and other similar passages to be regarded as chromatic chords or modulations? I am inclined to assume the latter. Such a sudden touching and quickly abandoning seems to me to be a coquetting with a distant key, a teasing allusion, humorous, or pathetic eccentricity. Philistine key-relationship is disregarded here for the sake of poetic purposes.

But it is high time that I should change my method, or want of method; for if I continue in this discursive, if not discursive way, I shall never get to the end of my task. Well, then, briefly and comprehensively, Mr. Prout treats in the thirteenth chapter of *The Fundamental Chords of the Seventh* on the Supertonic and Tonic, by which he means, for instance, in C major the chords D, F<sup>#</sup>, A, C, and C, E, G, B<sup>b</sup> (The supertonic and tonic sevenths both chromatic. The supertonic seventh. How distinguished from a dominant seventh. The tonic seventh. Why used with major third in a minor key. Modulation by chords of the supertonic and tonic seventh. General laws for the treatment of all chords of the seventh; &c., &c.); in the fourteenth chapter, of Chords of the Ninth and of Enharmonic Modulation (Which note omitted. Which chords not used in minor keys. How to find the generator of a

chord. Resolutions of a chord of the ninth on its own generator and on other generators; &c., &c.); in the fifteenth chapter, of Chords of the Eleventh (Which notes mostly omitted. Figuring. Chord of the added sixth. Summary of rules for treatment of dominant eleventh. The tonic eleventh. The supertonic eleventh); in the sixteenth chapter, of Chords of the Thirteenth (The major and minor thirteenths. Which unavailable in a minor key. Numerous forms of the chord. How to recognise chords of the thirteenth. Chords with the generator present. Chords of the thirteenth without the generator. Unused form of the chord. The chord in its complete form. Use of the chord in modulation); in the seventeenth chapter, of The Chord of the Augmented Sixth (Made from the dominant and supertonic sevenths. Harmonic derivation of this always chromatic chord. The Italian sixth. The French sixth. The German sixth. Rarer forms of the chord of the augmented sixth. Modulation by means of this chord); in the eighteenth chapter, of The so-called "Diatonic Discords" (Diatonic sevenths. The old rule for their treatment. Disregard of the rule by old masters. Modern practice. Diatonic ninths); in the nineteenth chapter, of Suspensions (Difference between suspensions and diatonic discords. Rules for preparation; position, and resolution of a suspension. Ornamental, double, and chord suspensions); in the twentieth chapter, of Pedals (Which notes are used as pedals. Treatment of the harmony when the pedal is not a note of the chord. Dominant, tonic, and inverted pedals. Pedals above, below, and in a middle voice; &c., &c.); in the twenty-first, the last chapter, of Harmony in Fewer and More than Four Parts (Three-part harmony. Two-part harmony. Greater freedom of part-writing allowed in harmony in more than four parts. Five-part, six-part, seven-part, and eight-part harmony). Although Mr. Prout's theory and mine come often in collision in the course of these chapters, more especially in the matter of chromatic chords and chords of the eleventh and thirteenth, I have no hesitation whatever in expressing my high opinion of the great ability displayed in these as in the other parts of the book. The wealth of detail, aptness of illustration, and ingeniousness of explanation and analysis, make the work an invaluable possession in the hands of musicians. And if tyros have any cause for complaint, it can be only this one—that they get too much of a good thing. As regards the numerous musical illustrations scattered plentifully all over the volume, there remains yet to be stated that they are not selected from a very wide range of composers, but from the very best—from Handel, Bach, Haydn, Mozart, Beethoven, Mendelssohn, and Schumann. These are the most often quoted, but we meet also with Wagner, Schubert, Cherubini, Verdi, Meyerbeer, Dvořák, Spohr, Mackenzie, and Prout. And now before concluding my remarks on the work before us, I must beg the reader to look upon my counterstatements to Mr. Prout's statements not as strictures but as a comparing of notes, as an exchange of opinions between the author and me. I was glad to see from a note appended to the first instalment of my review of his work that Mr. Prout intends to reply to my criticisms—I say I was glad, because it is by discussion, by examination and re-examination, that facts and opinions are sifted and the truth elicited.

Having thrown stones as it were at what I considered to be other people's glass houses, it is no more than fair that I should show those people the house I occupy, and thus give them an opportunity to return the compliment. To leave figurative language and come to plain English, in endeavouring to place before the reader my theory I am at a great disadvantage. Mr. Prout had for the development of his ideas a whole volume of 254 closely-

printed pages at his disposal; I, on the other hand, must content myself with a column or two. However, straitened as I am, I will not retract my promise.

On page 245 I gave some reasons why scales are not likely to have been formed by picking out the notes from the harmonic series. In surveying the discrepant, at least apparently discrepant facts that present themselves in the music of savage, semi-civilised, and highly cultured peoples, it is impossible to perceive a common single principle that could confidently be assumed to have guided them. The first musical achievement of primitive man; apart from rhythm, was no doubt deviation from monotone to some neighbouring tone, the beginning of a scale and of tonality.\* As long as there were only two neighbouring tones their relative pitch was not of much importance. When, however, new notes were added, the desirability for tuning them must have made itself more and more felt. Here the principle of consonance came probably into†. That the building up and the tuning of a scale is the work of ages need hardly be pointed out. Helmholtz remarks that the octave, fifth, and fourth are in all known musical scales, and, although Mr. Alexander J. Ellis appends to the statement a note to the effect that the fourth and fifth are often materially inexact and designedly altered, the great physicist's statement holds good of the large majority of scales. As regards the number and especially the intonation of the notes between these stable notes there is an extraordinary variety. Indeed, it is easily conceivable that in scales intended for melodic purposes a very free treatment of the intermediate steps is admissible, if only the principal ones are definite and of fair proportions. Many peculiarities in the structure of scales have their origin in the nature and capacities of the instruments in favour with the peoples which have adopted such peculiar scales. There can be no doubt that the above-mentioned consonances—the octave, fifth and fourth—were powerful factors in the development of scales, and certainly were so in the development of perhaps the most perfect scales that have ever been contrived, the Greek diatonic and its offspring the mediæval ecclesiastical and our modern scales, which indeed may be entirely constructed by means of these intervals.

We can speak with more confidence when we turn to harmony, for the development of harmony is an open book to us. And here I may say at once that nothing controverts the doctrine that scales and chords are selections from the harmonic series more conclusively than the history of harmony. The rise of harmony cannot be traced farther back than the 10th or end of the 9th century. It begins with a fumbling for and stumbling on consonances. And as long as harmony remained counterpoint, dissonances were only introduced either as passing notes or suspensions. In short, dissonances were considered intelligible only in relation to a consonance. It was not till the introduction of the figured thorough-bass about the year 1600 that musicians began gradually to regard chords as entities, and not till the first half of the 18th century that this view of harmony was fully developed. It would have been difficult to make Palestrina—not to go farther back than the 16th century—understand our notion of chords, he knew only of concurrences of intervals. On the other hand, it would be just as, if not more, difficult to make a musician of

to-day understand that what he calls chords are as such mere conceptions of his mind, not natural entities, not things that have an independent existence. And yet unless he succeeds in realising this fact, the harmonic combinations of to-day and many another day will remain to him a maze. Our chord system did very well as long as our music was harmonically simple. But with the development of chromaticism and the increased and freer use of dissonances, phenomena came in view which musicians did not know how to account for by the old theory and describe by the old nomenclature. Hence new theories full of mysticism, and new nomenclatures of appalling cumbrousness. We hear of roots and generators of chords of the eleventh and thirteenth. We see triads and chords of the seventh and are told not to trust our eyes, but to believe that they are second, third, fourth, and fifth inversions of chords of the eleventh, thirteenth, and what not. I say away with these roots and generators, with these chords of the eleventh and thirteenth; they are delusions and snares, good only for complicating and obscuring matters. But what are we to do? Well, let us look at the things as they present themselves and try whether the difficulties cannot be solved without recourse to mysticism.

In a musical system so radically and essentially harmonic as ours of the present day is, we must start not from a tonic note, but from a tonic chord, which we might also call the key-chord. This chord is the sun of the musical solar system. What revolves around it may be single stars or groups of stars with a subordinate centre of their own. If you look upon our harmonic system as a deviating from and tending towards the elements of this central chord, every combination, be it ever so strange and complicated, will become intelligible. The tonic chord is the point of rest, this rest is perfect only when the fundamental note of the chord is in the bass and its octave in the highest part. Any deviation from the tonic chord causes a desire for a return to it, the strength of the desire being in proportion to the greatness, the decisiveness of the deviation. The chords of the dominant and subdominant are such deviations. But they are points of rest compared with the chord of the supertonic, and especially with dissonant chords. It has also to be remembered that a combination of notes or a single note may in the first instance tend to a chord or a note which in turn tends to a chord or a note of superior restfulness. If I use in C major the notes D, F, A, they tend directly to G, B, D, but indirectly to C, E, G, because the chord C, B, D does not give full satisfaction, it is a stage of the journey, not its end. Again, if we take in C major C, E, G, B, we shall proceed in all probability to D, F, A, but here, although it is a point of comparative rest, we cannot rest altogether. And after this we may proceed to other chords, all of which will leave us unsatisfied till at last the goal, the chord of the tonic, is reached. The positive elements are the tonic, mediant, and dominant (in C major, C, E, G), the negative elements in the first place the other diatonic degrees (in C major, D, F, A, B), and in the second place the chromatic notes that stretch and strain beyond the diatonic notes. The chromatic notes might be divided into those that tend towards the notes of the tonic chord and those that tend towards the diatonic notes that pass from one to the other of the notes of the tonic chord (in C major the former are: D♯, D♯, F♯, A♯; the latter: C♯, E♯, G♯, A♯, and B♯). In pure theory chords should be regarded as combinations of intervals (let us remember that less than a triad passes practically as a chord, that we use so-called inversions of chords the fundamental positions of

\* The relation of all tones to one principal tone.

† Consonance results from the coincidence of upper partials, the more powerful and numerous they are, the more perfect is the consonance. The order of the consonances is thus, octave, fifth, fourth, and major and minor thirds and sixths. Musical theory calls the former three perfect, the latter four imperfect.



which we do not use), and dissonant combinations as dependent on consonant ones. But for convenience' sake it is advisable to speak of them and name them as independent entities, only so far, however, as this is convenient. For instance, it is convenient to speak of chords of the seventh and even ninth on certain degrees or of a certain constitution (that is to say if they really are such and are not merely dubbed as such), or to speak of a chord of the German, French, or Italian sixth; on the other hand, it is the reverse of convenient to speak of chords of the eleventh and the thirteenth when the name can only be justified by supposition, and does not suggest the actual thing. Take, for instance, the two harmonic combinations which Mr. Prout cites as chords of the thirteenth on page 192 of his book. The first quotation, from Bach's sixth Partita (Sarabande, bars 4 and 5), contains the combination  $e', g', b', d', f, a,$  and our author describes it as a "fifth inversion of a dominant minor thirteenth" (i.e., of the imaginary fundamental chord:  $B, D, F, A, C, E, G,$  with  $C$  left out). Now consider what an amount of mental gymnastics is necessary to arrive at the desired result; and then ask yourself if it is not easier and more rational to regard the combination in question as the tonic chord in  $B$  minor with a triple suspension. In fact, there can be nothing clearer than Bach's progression from the chord of the dominant seventh to the chord of the tonic, the three well-prepared dissonant notes finding after a crotchet's time their resolution on  $E$  and  $G$ . As to the famous dissonant combination from Beethoven's Choral Symphony (the opening of the *Presto* preceding the Recitative: "*Ihr Freunde, nicht diese Töne*;" or in English, "No more, my friends, such sounds as these; let us gladly sing a strain more cheerful, in joyous harmony"), Mr. Prout describes it as "The last," i.e., the sixth, "inversion of the dominant minor thirteenth in  $D$  minor" ( $A, C, E, G, B, D, F$ ), which is unimpeachable as a calculation, but not easily realisable as a description. But does Beethoven's accumulation of ear-splitting dissonances (which with its clashing of semitones has a much more terrible aspect in the orchestral score than in Mr. Prout's comparatively innocent-looking tabulation) come within the pale of any system of harmony, or indeed within the pale of music? I do not blame the great master for making use of it, but I cannot help regarding it as a piece of the grossest realism—his intention being to vividly illustrate "discord," he gives us in some instruments the first inversion of the fifth chord ( $F, A, D$ ), and simultaneously in others its unprepared quadruple suspension ( $C, E, G, B$ ), or, in other words, the tonic triad and the chord of the diminished seventh on the leading note at one and at the same time. Elision will account for many strange-looking combinations—elision of enharmonic notation, and elision of the preparation and straightforward resolution of dissonances. With regard to dissonances I have yet a few words to add. Every generation goes in the matter of dissonances a step farther. What at one time was unintelligible and unbearable unless carefully prepared and resolved, can be presented without much ado, and enjoyed as charmingly piquant a few years later. The hearer's faculty of comprehending the once incomprehensible, of perceiving the drift of a dissonant combination and its relationship to a consonant one, keep pace with the composers' increasing freedom in the use of elision in harmonic progression. Let us note also this: before the seventeenth century harmony was, so to speak, in a state of solution, then it gradually solidified, and now it is returning to a state, but a different state, of solution. I shall close with an apology for these slight and hasty indications of an outline sketch, asking

the reader to bring it a little nearer completion by adding what I have written in the earlier parts of the review, and suggesting to him that physiological and especially psychological rather than physical considerations lead us to the discovery of a key to our harmonic system.

✱

# A REPLY TO MR. NIECKS'S REVIEW OF "HARMONY: ITS THEORY AND PRACTICE."

BY EBENEZER PROUT.

WHEN I learned from the publishers of the MONTHLY MUSICAL RECORD that Mr. Niecks had been asked to review my new book, the intelligence gave me much satisfaction. I knew that the task could not have been entrusted to more qualified hands, and I felt no less certain of his fairness than of his competency. Whether he would agree with my theoretical views I knew not; but I did know that I had nothing to fear from honest criticism, and that with him I was perfectly safe against any other. My expectations have been fully realised; nothing could have been more courteous and fair than the whole tone of Mr. Niecks's review; and before meeting him on the field of battle, it is my pleasure, as well as my duty, to shake hands with my gallant opponent, in whom I recognise a foeman worthy of my steel. I may add that I am rather glad than otherwise to find that he holds views, as he says, "quite antipodean" to my own. I desire to hear all that can be said on the other side; while my opponents could not wish for a more eminent leading counsel to hold their brief. If Mr. Niecks cannot prove the unsoundness of my theory, I am not much afraid that any one else will be able to do so.

It will be well that I should begin by defining my own position. I make not the least claim to pose as an authority on matters of musical theory, or in any degree whatever to dogmatise upon them. I simply write as a student for other students; and I should be unworthy to do so, and untrue to my own convictions, did I not give others the benefit of a system which I have myself found most helpful in explaining what I have been unable satisfactorily to account for in any other way. If other musicians choose to accept my views, I shall, as is only natural, feel gratified. If, on the other hand, they decline to do so, I shall (as Mr. Niecks rightly surmises) bear their refusal with the utmost equanimity. Had my object been simply to propound a theory, I should have contented myself with an article in some musical journal, and should certainly not have taken the trouble to write my book at all. Any value which it may possess is, in my humble opinion, far more due to its practical than to its theoretical portions; and it is because I felt the comparatively subordinate importance of the latter that I have had them printed in smaller type, so that, by the omissions of these portions, the book may be used, I hope with advantage, even by those who reject its theories entirely. None the less, as I shall proceed to show, I cannot agree with many of the objections taken by Mr. Niecks.

To clear the ground for further discussion, let me say that I firmly believe that any system of harmony founded solely upon an acoustical, or scientific basis cannot possibly work in practice. This is where, in my opinion, Day's system breaks down; and it was thinking over this point which first led me to work out the theory propounded in my book. Judging from the reviews that I have read, there seems to be a prevalent impression that my system is a modification of Day's. I think it is so far modified as to have become something altogether

different. The only thing that I have consciously (or, as far as I know, unconsciously) borrowed from Day is his derivation of the fundamental chords from the tonic, dominant and supertonic, with its necessary corollaries, the use of chromatic chords, and the notation of the chromatic scale. In nearly every other point I differ from him entirely. He starts from the harmonic series; I start from the practice of the great masters, and simply refer to the harmonic series to explain that practice. He makes a broad distinction between the diatonic and chromatic styles; I make no such distinction. He insists on the preparation of all discords other than fundamental; I allow any essential discords to be taken without preparation. He requires all diatonic discords to resolve on a root a fourth above their own; I accept no such restriction. He forbids the use of the mediant chord in the root position; I follow the practice of the great masters, and allow it. He permits second inversions on only three degrees of the scale; I maintain that they can be taken on every degree of the scale. I could point out other differences, but these will suffice. Surely, if mine be a modification of Day's system, it is somewhat similar to the modification of the schoolboy's knife, that had had two new blades and a new handle!

I said just now that it was impossible to make any theoretical system work properly in practice which was founded on a purely scientific, or physical basis. For instance, we find that in the notes of a common chord the fifth springs out of the root as an earlier harmonic than the third; and in making a major common chord the very first thing we have to do is to alter Nature's order by placing the third below the fifth. Again, many of the discords—the 7ths, 11ths, and 13ths—differ more or less from perfectly true intonation. Further, we use in the octave twelve semitones; but twelve semitones do not make a total of an octave, but of an interval less than an octave by the "enharmonic diesis," as I have shown in the foot-note to § 52 of my book. In short, so long as we found our system simply on the laws of natural philosophy, difficulties meet us at every step; but as soon as we allow ourselves to be guided by æsthetic as well as by scientific considerations, the very laws which before opposed our progress become our valuable assistants. How this is the case I hope to show presently.

Mr. Niecks has, I think very judiciously, reviewed my book chapter by chapter. I propose, in replying to his articles, to follow the same plan, and to deal with his criticisms as far as possible in the order in which I find them. In the foot-note to p. 244, col. 1, Mr. Niecks calls attention to my using the term "harmonic" as equivalent to "partial tone," and he says, "This slip is often made in speech and writing. That it is a slip with our author is shown by the correct definition he gives of harmonic." I fear I cannot honestly shelter myself behind the excuse that the use of the word was a slip of the pen; for in § 36, after defining "upper partials," or "overtones," I add "A more common name for them, though a less strictly accurate one, is 'Harmonics.'"

As the word 'Harmonics' is convenient, and generally understood, we shall retain it in speaking of these partial tones." I have, in fact, used the word "harmonic" as an abbreviation for the much more cumbersome expression "note of the harmonic series," and I submit, with all deference to authorities on acoustics, that the term "harmonic" is no more inaccurate than the word "partial," which is used by Helmholtz himself, who continually speaks of the perfect fifth as the "third partial tone." Now if the term "partial tone" has any meaning at all, it surely must mean the tone made by a part. If therefore the perfect fifth be the *third* partial tone, the *first* partial

tone must evidently be that produced by the vibration of the whole string; and this, strictly speaking, is no more a partial tone than it is a harmonic. I confess my inability to see that one expression is more incorrect than the other. Mr. Niecks a little further on corrects in brackets my numbering of the harmonics, substituting 6th for 7th, 10th for 11th, and so on. But just consider what confusion results if this system be adopted. I presume that Mr. Niecks will agree with me that the same interval ought always to be expressed by the same ratio, wherever it may be found. Thus, from the generator C, the perfect fifth G : C has the ratio  $\frac{3}{2}$ , in the next octave  $\frac{9}{4}$ , and in the third  $\frac{27}{8}$ . On Mr. Niecks's plan these ratios will be  $\frac{1}{2}$ ,  $\frac{3}{4}$ , and  $\frac{1}{8}$  respectively! Again, he will call C and D (with the interval of a major tone between them) the 7th and 8th harmonics, but the ratio of the two notes is  $\frac{9}{8}$ . Imagine the bewilderment of the poor student, who finds all the solid ground cut from beneath his feet, and has to build his calculations on an ever-shifting quagmire, instead of on a rock! We must adhere to the ordinary method of reckoning; and whether we choose to call the notes of the harmonic series "partials" or "harmonics" appears to me a matter of very slight importance, the one name being, as I have shown, no more strictly accurate than the other.

Mr. Niecks quotes my words, "The next question that presents itself is, what considerations are to guide us in making our selection from the harmonic series," and then adds "This question is not answered." It is not answered *at the moment*, because we do not make any selection from the lower harmonics, but take them all. But as soon as an opportunity for selection occurs, the answer is given, and Mr. Niecks has himself quoted it six lines lower in his article, where he says that the author's object is "to get as many consonances as possible into the key, for the sake of making our chords." This is the only guide in choosing our harmonics—we choose those that are best in tune with the notes that we already have in the key.

In referring to my employment of the 7th, 21st, and 27th harmonics (or "partials," if the word is preferred) Mr. Niecks quotes my statement that the difference in pitch "may be disregarded" as if this were an evasion of a difficulty; for he says "Undismayed by the difficulty, our author says," &c. I can see no difficulty here; because all modern music is written for the tempered scale of twelve semitones in the octave, and any workable system of theory must deal with facts, and not aim at an absolute correctness of intonation which is unattainable. In my system of chord-building there are three notes which are not absolutely in tune—the minor seventh, the eleventh, and the major thirteenth. Of these the minor seventh is  $\frac{1}{2}$  too flat. But I have no less an authority than that of Helmholtz (whom I have quoted on this point in § 43,) for saying that "the minor seventh approaches so nearly the ratio 7 : 4, that it may in any case pass as the seventh partial tone of the compound." Of course no man is infallible, and Helmholtz may be entirely wrong; I can only say that if he be, I am perfectly content to be wrong in his company.

Now if the seventh be allowed to be sufficiently in tune to be used, it is impossible to object to the 21st harmonic for the interval of the eleventh; for this note being the third harmonic (the perfect fifth) of the seventh must be equally in tune. Even less can we object to the major thirteenth, which is more nearly in tune still, the difference being  $\frac{1}{16}$ . If a note which is  $\frac{1}{16}$  out of tune is available—and Helmholtz says it is—a *fortiori*, a note which is only  $\frac{1}{32}$  out of tune must be admissible. The eleventh I take as a secondary and the major thirteenth as a tertiary harmonic.

The employment of these secondary and tertiary harmonics being the special novelty of the system of theory set forth in my book, is naturally that which I expect will be most freely criticised. Mr. Niecks says "These secondary and tertiary harmonics have, as such, only a nominal existence, and are the offspring of the system," and later in his article he speaks of them as "not natural phenomena, but artificial conceptions." I will remind Mr. Niecks of a fact of which he is doubtless as well aware as myself. On a deep bass string of a piano, all the partials up to the sixteenth, and often even higher, can be made to sound either by sympathetic resonance, or by touching the string on one of its nodes. Now of these partials, the 9th and 15th, to say nothing of the 6th, 10th, and 12th cannot be *primary* harmonics, because their vibration number is not a prime number. Thus D, being the ninth partial of C, must be the third partial of G, which is itself the third partial of C. Therefore D is what I term in my book a "secondary harmonic"—that is, the harmonic of a harmonic. I have myself proved the existence of these secondary harmonics by dividing a string by touching one of its nodes, and then making these harmonics of the whole string sound their own harmonics by sympathetic resonance. But further, Mr. A. J. Ellis, in his translation of Helmholtz's "Sensations of Tone" (1st Edition, p. 37), tells us in a note, that "the harmonics heard in listening to the sound of a pianoforte string, struck and undamped, as the sound dies away, are also compound and not simple partial tones." For the sake of those who have not studied the subject, I must explain that "compound" tones are those which contain harmonics in addition to their fundamental tone. These secondary harmonics are therefore not "artificial conceptions" (as Mr. Niecks says) but "natural phenomena" (which he denies), though they have not, so far as I know, been previously used in the same way as I use them for theoretical purposes.

After a remarkably able, clear, and impartial account of my system of forming the material of a key, Mr. Niecks proceeds to state his objections. The first of these is that "the selection from the harmonic series is wholly arbitrary." In my preface, I expressly state that I claim "the right to make my own selection on *æsthetic grounds* from these harmonics;" and in Chapter III., after taking the 9th and 17th harmonics as the major and minor ninths, I add (in a foot-note to § 63), that "these ninths are used by composers not for physical but for æsthetic reasons." I fail to see how a selection can be called "arbitrary" which is guided systematically, as I have already said, by the principle of getting as many consonances as possible into a key. Mr. Niecks adds, "The piling up of thirds till the thirteenth is reached is equally arbitrary." I fear I must be very obtuse, for I really cannot see this; on the contrary, it appears to me to be extremely logical. I presume that Mr. Niecks will begin to build a chord, as I do, by putting thirds one above another. As I begin, so I go on, till I reach the thirteenth, when I give a very good reason for stopping—that if we add more thirds the octave recommences, because any other third than the octave of the root would make false relation with that note. Can Mr. Niecks give an equally good reason for stopping short of the thirteenth, or for putting on any other intervals, instead of thirds? What is there arbitrary about my method?

Mr. Niecks's next criticism fairly astounded me. I thought, from his excellent analysis of my third chapter, that he had understood my theory thoroughly; but the following quotation from his review seems to show that he has missed the point of it altogether. He says:—

"Again, as good reasons might be given for building chords on other foundations as on the next new note (the

dominant) to the fundamental note, and the next new note (the supertonic) in the series of which the dominant is the fundamental note. And if the first new note in the harmonic series has the first claim, would it not be natural to infer that the second next new note has the second best claim? It must not be overlooked that the secondary and tertiary harmonic series are not natural phenomena, but artificial conceptions."

The last sentence of this extract I have already dealt with, and need not return to it now; but I am astonished to find that Mr. Niecks has apparently overlooked the very important passage from Helmholtz, which I quote in § 57, and which is the key-stone of my whole system, in which he says, "The whole mass of tones and the connection of harmonics must stand in a close and always distinctly perceptible relationship to some arbitrarily selected tonic, and the mass of tone which forms the whole composition must be developed from this tonic, and must finally return to it."

On this principle I have gone to work. I first build up all the harmonies I can on the tonic itself. I see that the dominant is the nearest related note to the tonic of all those that spring out of it; I further see that the higher notes of the tonic chord are also to be found in the lower part of the dominant chord. For these reasons, after exhausting the resources of the tonic itself, I take those of the note springing out of the tonic in the closest relationship to it. What other note can Mr. Niecks suggest for which "as good reasons might be given"? The subdominant? But this is a note which would generate the tonic, and if taken as one of the sources from which we derive our key, the tonic is no longer the note from which the whole material of the key is developed, and I abandon Helmholtz's principle at once. I take the supertonic as my third generator in the key for precisely the same reason for which I take the dominant as my second—because it is the first new note springing out of the dominant, and the upper part of the dominant chord is to be found in the lower part of the supertonic chord. Mr. Niecks asks, "would it not be natural to infer that the second new note has the second best claim?" He will find the answer to this question in § 69 of my book, which he appears to have overlooked. After pointing out that two notes which are enharmonics of one another cannot both be used in the chords of the same key, because there would be more than twelve notes in the key, I say, "In the same way E as a generator (the 'second new note' which Mr. Niecks is asking after) would give C♯, the enharmonic of A♭, one of the primary harmonics of G. *This is the reason why we take D as the next generator after C, although E, as the fifth harmonic is derived from the tonic much earlier than D, the ninth harmonic.*"

Mr. Niecks next asks, "Might not a fourth fundamental chord have come in useful for the explanation of the progressions of modern composers?" To this I might reply that the three chords I take are quite sufficient to explain them all. Among the examples in my book will be found some of the most novel chromatic progressions from *Tristan und Isolde* and *Die Meistersinger*, all of which are explained on my system without requiring a fourth fundamental chord. But the real answer to his question is given in my book, in § 69, from which I quoted just now, and which I cannot help thinking Mr. Niecks must have accidentally skipped. In this paragraph I say, "We cannot take any other fundamental tone than these three in a key without getting more than twelve notes in the key." Had I taken a fourth fundamental chord, I should have made my own definition of Key (which Mr. Niecks has quoted and which therefore I need not repeat) into arrant nonsense.

Mr. Niecks's following question rests on an incorrect assumption. He asks, "If the chords were constructed merely for the purpose of getting the twelve chromatic notes, why not rest satisfied with a third chord of less dimensions?" The answer to this is that the chords were not constructed "merely" to get the twelve chromatic notes, but also (as I have expressly said in § 71), to get the material of the key. Without making a complete chord on the supertonic, the chords of the supertonic ninth, eleventh, and thirteenth are unintelligible, and the explanation of the chromatic chords in the key would be incomplete.

Mr. Niecks further says, "Mr. Prout speaks of the æsthetic principle . . . but he fails to show us what it is, and where it comes in." I have not defined æsthetics, because I assume that the term is generally understood. But if Mr. Niecks wishes for a definition, I will give him one from Dr. Ogilvie's English Dictionary:—"The science which treats of the beautiful in Nature, in the fine arts, and in literature." We, of course, have only here to do with beauty in the fine arts; and I maintain that I have shown, over and over again, in my book, where the æsthetic principle comes in. In speaking of the minor tonic chord, in § 168, after pointing out that the 17th and 19th harmonics cannot be regarded as natural in the same sense as the third and fifth, I am careful to add, "Here, therefore, the principle of æsthetic selection referred to in §§ 42, 51, comes into play." It comes in also when, instead of taking the 11th and 13th harmonics, which are out of tune, I select others which are better in tune, because by this means we obtain more beautiful harmony. It comes in when I take alternatively the major and minor ninth above a generator, not because they are harmonics of that note, but because composers obtain beautiful chords by means of these notes. If this is not showing where the æsthetic principle comes in, I am at a loss to understand the meaning of the words.

Mr. Niecks's argument about the "primitive man" picking out every note of the scale from the series, and using them as he found them, seems to me to be beside the mark altogether; for this is assuming what I, in my preface, expressly deny—that theory precedes practice. Further, it does not apply in any degree to my system; for it assumes that the primitive man in question builds up his key on a purely physical basis. I am sure that Mr. Niecks has read my book carefully enough to know that I do nothing of the sort; and that being so, there is no argument and no parallel in the case he puts. He first starts on the assumption (which I have shown to be incorrect) that I have given no reason for my æsthetic selection, and then leaves out the æsthetic principle altogether! In my preface I have said, "Practice must precede theory. The inspired composer goes first, and invents new effects; it is the business of the theorist not to cavil at every novelty, but to follow modestly behind, and to make his rules conform to the practice of the master." This is the system on which I have worked. I take the works of all the great masters, from Bach and Handel down to Brahms and Wagner; I analyse these, and see what harmonic combinations are employed. I look at the natural phenomena of acoustics, and I find in the harmonic series not only the notes used by the great composers, but a great many more. From these I therefore make a selection on æsthetic grounds, as I have already shown. I do not take these notes, as Mr. Niecks's "primitive man" is supposed to do, because they are harmonics; I take them because they are used by the great composers, who never troubled themselves about harmonics at all. But I look at them in their scientific aspect, because this method shows me their relationship

to one another with an infallible accuracy which no other system does, or possibly can do. Mr. Niecks says, "This system is ingeniously constructed, but it is a castle in the air." I maintain, on the contrary, that it is built upon the foundation of the immutable laws of Nature. Beethoven's genius, let us say, prompts him to use a particular chord. I, as a theorist, follow the great composer, and refer to Nature to find out what it is that Beethoven's genius has led him to do. The harmonic series shows me the relation of the chord notes to each other. I find that Nature's teaching, as I deduce it from this harmonic series, never in any case clashes with Beethoven's practice. Am I therefore building a castle in the air, because from Nature's ample store I choose only such notes as the great composers have selected? Mr. Niecks argues that because I am unable to use the whole harmonic series, I have no right to use any. As well might one say that, because a man cannot eat the hide and bones of an ox, he has no right to have any beef—that he must take the entire animal, as Nature provides it, or none! The fact is that Mr. Niecks's whole argument, which would have great force against any system founded solely on a physical basis, is perfectly harmless against my theory, for mine is not so founded. I begin with the practice of the great masters, as the foundation of my system, and not with the harmonic series, though, for convenience of arrangement, the latter is placed first in my volume. Having investigated the laws of harmony, as deduced from the works of the great masters, I go to Nature to find out what she can teach me as to the relations of the notes and the chords to one another. I find that my system blends the practice of composers and the teaching of Nature into a harmonious whole. Mr. Niecks himself grants what I claim for it—that it is "intelligible, consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers." I do not think I need wish for more.

I fear I have severely taxed the patience of my readers; but I have felt that a detailed reply was necessary to the very able attack on my theory by Mr. Niecks. Next month I shall deal with the criticisms of the practical part of my book which appears in the second half of his article.

(To be continued.)

## ✓ THE ORGAN WORKS OF J. S. BACH.

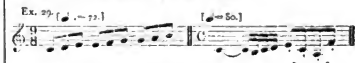
EDITED BY W. T. BEST.

(Continued from page 225.)

VOL. II.\*

ASSUMING that the Bach student is provided with the second volume of the master's works, he is hereby invited to continue the scrutiny of the text on the former lists. Following the order of enumeration in this edition, the first piece in the volume is

No. 7, Prelude and Fugue in C major :—



In Peters' edition this is No. 7 of Vol. II., and in the B—G, Vol. XV., it is the 17th number. It is given as No. 6 in Forkel's list, and is one of the six "great"

\* Augener & Co.'s Edition, No. 9,802.

preludes and fugues already referred to. According to Spitta, only four great preludes and fugues are to be regarded as the fruits of the Leipzig period (1723-1750); but they are "four stupendous creations, in which are embodied the highest qualities that Bach could put into this branch of art." The work under notice is one of the four, and Spitta compares the lovely structure of the fugue, rising from the broad foundations of the prelude to Bach's own artistic greatness, springing up from the great middle class of the German people. There appears to be no known autograph of this prelude and fugue, although manuscript copies are plentiful, both in the Berlin Library and elsewhere.

Apart from matters of notation under the different headings already dealt with, the differences in the various editions are few. Peters, p. 46, l. 4, b. 4, has a doubled *g* in the second voice, but that is the only textual difference in the prelude. Incidentally I may be allowed to call the student's attention to the registering Mr. Best has employed here, and how all the points of the composition are brought into relief by it. Turning to the fugue, we find an alternative reading of the last half of the fourth bar given in a foot-note (p. 76). Dr. Rust prefers placing this in the text, following the reading of one of the Berlin MSS., a pseudo-autograph, and gives Mr. Best's text in small notes. In Peters, p. 50, the text is as in Dr. Rust's edition, without any other reading. The *e*'s in the last group of bar 2, l. 1, p. 81, and in the first group of the next bar (tenor part), natural in Mr. Best's text, may be flat, if one of the Berlin MSS. and the reading of Kernberger be accepted as the best authorities. On p. 82, first bar, highest part, the first group of semi-quavers in Mr. Best's edition reads: *f, d, b, a*; in Peters, the second note is *c*. Two bars farther on occurs a question of no unimportant character. A quotation will make it clear:—

Ex. 30.

The double stem to the crotchet, *c*, gives a different progression of parts to that indicated in Peters' edition; but which is the correct one I must leave to the judgment of the reader.

No. 8, Prelude and Fugue in A minor:—

Ex. 31. [*♩* = 76.] [*♩* = 58.]

¶ This, another of the great six, is the 13th in the B—G Vol., No. 8, in Vol. II. of Peters' edition; and is the second of the twelve mentioned by Forkel. Of the

manuscript copies in the Berlin Library, three came from the collection of the Count von Voss, one being in the handwriting of Johann Peter Kellner (1705-1788), a gifted organist, and great admirer of Bach, many of whose works he copied out. This manuscript has a shorter version of the prelude, the fourth group of the extract above, and alternative groups after, being omitted; and the pedal entry (Best, p. 85, l. 3) treated in the same way. Dr. Rust gives this in his preface. This apart, the variations seem to be few and comparatively trifling. The first conception of the prelude, Spitta thinks may be referred to a moderately early time, and this by reason of certain characteristics of the school of Buxtehude (1637-1707), which are seen in the rapid passages, bars 22, 23, and 33-35. The fugue, "in which science and effect are united in the most perfect manner," also extends apparently over two periods of his life.

In Mr. Best's edition the student will not fail to notice the grouping of the passages in the prelude, nor the effects suggested by the registering. The first difference in the text occurs on p. 84, l. 3, b. 3, the groups in the upper part being all alike. In Peters and the B—G, the second group begins with *g*. P. 87, l. 2, b. 1, the last of a series of chords is written in quavers; in the other editions, the notes are semi-quavers. A sequence started in the pedal part, two bars later, ends with two quavers, *f sharp*, the latter an octave lower than the other, the figure being thrice repeated in descending series; in the others, the two quavers are first repeated at the same pitch, but correspond afterwards. In the last bar of the prelude, B—G Vol., there is a crotchet stem added to the first note of the second group of semi-quavers, middle part, which is not found in Mr. Best's or Peters' edition. In the fugue, p. 91, l. 3, b. 1, the *a* crotchet, tenor part, is wanting in the other editions; as it is in the last chord of a cadence, its presence is essential. Three trifling mistakes in the Peters edition may be pointed out: p. 61, l. 4, b. 1, the last note of the first group, upper part, should be *e*; p. 62, l. 3, b. 4, tenor, the crotchet *c* should not be dotted, but followed by a quaver rest; and p. 63, l. 3, b. 2, the last *g* (cadenza) should be natural. These corrections are due to Dr. Rust, and are, of course, adopted by Mr. Best. I have found one or two misprints, more or less obvious, in the edition under notice, but it will be better to give them all as an appendix to my work. This for the benefit of those in possession of early copies, for I believe corrections have been made in later issues.

No. 9, Prelude and Fugue in D minor:—

Ex. 32. [*♩* = 63.] [*♩* = 97.]

This is also No. 9 in the B—G Vol., and appears in Peters, Vol. III., as No. 4, and is No. 7 in the list given by Forkel. No autograph is known, but there are MSS. of the fugue in the Berlin Library, and Dr. Griepenkerl possessed an old copy from which he was able to correct some doubtful passages. Dr. Rust has compared the editions of Marx and Griepenkerl for his text of the whole work; but for the fugue, the Berlin MSS. are also made use of. It is well known that Bach's Sonata in G minor for violin alone has this fugue for one of its movements, and this is inserted in the preface of the Peters' edition. Spitta has conclusively proved that the violin sonatas belong to the Cöthen period (1717-1723), and is of opinion that the original form of the fugue was that in which it appears in the violin sonata, an opinion shared by Dr. Rust. But that the adaptation to the organ (in the key of D minor) was also previous to Bach's removal to Leipzig,

in 1723, seems evident from the fact that the before-mentioned J. P. Kellner made a copy of the organ arrangement in 1825, which is in the possession of Dr. Rust. Dr. Griepenkerl has done too valuable service to the cause of Bach's music to allow us to smile at the naïve remark in his preface on this particular work. He says, "It is very remarkable that the fugue was likewise arranged for the violin by J. S. Bach himself. It is found in this form in the first of the well-known six sonatas for violin alone, and is transposed into G minor, as it could not be played on the violin in D minor. The prelude is quite a different one, and in the fugue all passages are altered which were not applicable for the violin; but, with the exception of these deviations, the agreement of the two works is extremely great." And now to the text before us.

The prelude is identical in all the editions, excepting the last bar but two, Rust placing the rests *below* the two crotchets, and the first divergence in the fugue is almost purely a matter of notation. I give the example because something similar occurs in the next two works. It will be found in Best, p. 103, l. 2, b. 1; and in Peters, p. 43, l. 1, b. 5, the B—G following suit:—



As an example of the difficulty in clearly placing the inner parts, compare Best, p. 104, l. 2, b. 2, with Peters, p. 43, l. 3, b. 4; in the latter, they appear hopelessly confused. The sharp before *d*, third voice, p. 44, l. 1, b. 4, in Peters, is wrong, and should be removed; as also the last three notes in the pedal part, p. 47, l. 3, b. 1, which Dr. Rust says are not to be found in the MSS., and appear to have originated with Dr. Marx. Needless to add, they are not found in Mr. Best's edition.

STEPHEN S. STRATTON.

(To be continued.)

## PROMENADE CONCERTS—OLD AND NEW.

By JOSEPH VEREY.

READING lately in several forgotten musical journals particulars of the early experiments made with promenade concerts, I have been led to compare them with the concerts of this kind given at the present day. It does not appear that they have lost their popularity with the million, for during the present autumn we have had two of our largest theatres devoted to this form of entertainment for many weeks, and large audiences have been seen at them. The question of the value of promenade concerts has often been discussed, and some severe critics have been inclined to condemn them altogether as tending to lower the character and quality of music as a fine art. Undoubtedly there are many features connected with them which the lover of refined, thoughtful, and poetical music can hardly regard with satisfaction. The "British Army Quadrilles," and pieces of that kind, with all their noisy accompaniments, can hardly be set down as music. Such experiments are rather a concession to the vulgar, a temptation to those who do not sufficiently understand music to appreciate it for its own sake, and whose ears must be tickled with something exciting and sensational. Of the ear-tickling character is also much of the quadrille,

waltz, and polka music heard at such concerts; and some of the selections from light flashy operas do not rank much higher. They please the ear, and the promenade nods his head in time with the catching tunes, and perhaps hums an accompaniment to the strains of the orchestra between the intervals of a cigar, a visit to the refreshment buffet, or a chat with a friend. Music under such circumstances is only part of the entertainment.

But if we do not estimate these characteristics of promenade concerts very highly, justice may and should be done to those who have sought to raise the musical features of promenade concerts by the introduction of really noble works. Time was; and I can well remember it, when the conductor of such an entertainment who dared to insert in his programme the briefest movement from a classical orchestral work ran the risk of hearing it hooted and howled down—I have myself heard such things. On one occasion I was present when a movement from a symphony of Beethoven was actually hissed! But I have heard the same music not only applauded with great warmth during the past season, but a repetition demanded. The lovely symphonies of Beethoven are played entire, and are regarded as an attraction. Those of Mendelssohn, Schubert, and other great musicians, are constantly heard, and in the instrumental solos nothing is more common than to see in the programme compositions which, by universal consent, are regarded as classical. We must therefore, I think, while certainly regretting some of the coarser elements of promenade concerts, admit that they have improved, and that they have done their part in making the works of great composers familiar to the multitude. But at the same time we must not forget the amazing advance in the knowledge and cultivation of music. Thus some pressure has been put upon the projectors of promenade concerts. They are aware that they must, in obedience to the prevailing taste, offer music of a higher class than of old, and also greater variety.

The history of promenade concerts extends over a period of half a century only. Where Mr. Irving now delights his audiences with his fine acting, there was given the first promenade concert on December 12th, 1838. But the term "promenade" was not used in those days. The entertainment was called "Concerts à la Musard," and the idea was first started in Paris in 1835. M. Musard was the conductor of the Lyceum concerts, and he had gained great popularity by his dance music. His quadrilles were especially popular. They were capital for the ball-room, piquant and catching in their melodies, and not altogether deficient in artistic style. Music of this light, effervescing kind was the staple of the "Concerts à la Musard," which became popular. The orchestra was the main feature, and was fairly good. The success of these concerts led to something similar being given at the Colosseum, Regent's Park, long since pulled down. But most extraordinary things were associated with music at the Colosseum. The "Heavenly Maid" was not considered sufficiently attractive alone. A little music went a long way in those days, and something of a coarser kind was given to attract visitors. Amongst other strange things there was a Greek, who used to come upon the platform, between the musical items, and make the most hideous contortions. He did not speak, but by singular facial tricks would make himself look like a monkey, a bear, a frog, and by a dexterous use of his immense mass of hair could give himself the appearance of a lion; it will hardly be believed that such was one of the attractions supposed to be necessary in order to make people listen to music.

A year later, and something better was attempted,

"Promenade Concerts à la Valentino" were given at the "Crown and Anchor" Tavern, in the Strand, a building which has long ago vanished, and in the same year there were more promenade concerts at the Lyceum Theatre, taking a much higher rank, and with performers of distinguished ability in the orchestra and as soloists. Promenade concerts became the fashion for a time. In the winter of 1839 there were three series going on at once: the Lyceum, conducted by Signor Negri and M. Tolbecque; the Princess's Theatre, conducted by Mr. Willy, the violinist; and "Concerts d'Hiver," under M.M. Eliason and Musard, at Drury Lane Theatre. Lovers of music had their choice then, and people seemed to be "music mad." Pictorial caricatures were given by the humorous artists, and the satirical journals described the scenes that took place at these concerts. Sometimes it must be confessed anything but decorous, for thousands of visitors who frequented them understood little, and cared less about the music.

The following extract, which I quote from a journal of the day, shows that there was the same complaint then which we have often heard since, of the frivolous character of the music:—"We are still of opinion that there is hardly a fair share of classical music. It is superfluous to counsel any change while the tide of success is on the flow; should it be found ebbing, we would recommend the adoption of the Valentino plan before mentioned, namely, the giving every alternate night a treat of a severer character, one part to consist of an entire symphony by some great writer, and the remainder of first-rate overtures and concertos."

A great stir was made when Jullien took the Promenade Concerts in hand. He had previously appeared as a performer on the piccolo, and had composed a catching waltz in order to display his skill on that instrument. It was *Le Rossignol*, and on it he cleverly emulated the notes of the nightingale. He also introduced one or two brass instruments new to this country. But the efforts of M. Jullien were devoted to getting up the utmost excitement possible within the range of a promenade concert. His ideas were not confined to music only, for in his *Last Days of Pompeii* he mixed up music, melodrama, and picturesque effects in the wildest confusion. Quantities of coloured fire were burnt in various portions of the theatre in order to give the lurid glare supposed to result from the eruption of the volcano, and to make an imitation of the rumbling of the earthquake a garden roller was dragged to and fro over sheets of iron above the proscenium. The *Last Days of Pompeii* produced a sensation, if not exactly of the kind musical amateurs of the better sort might desire. Justice must, however, be done to the eccentric French conductor, who was an extremely clever man in his way. He strove to get together the best players of the day, both native and foreign, and looking over some of the programmes I find such eminent names as those of Ernst, Sivori, Vieuxtemps, Blaguer, Wieniawski, Bottesini, Vivien the famous horn player, and an immense list of other celebrated performers. To Jullien must also be given the credit of a very bold attempt to raise English opera—or opera in English. On December 6th, 1847, he commenced an operatic campaign at Drury Lane Theatre when Donizetti's *Lucia* was performed, and Mr. Sims Reeves appeared as Edgardo with other admirable singers to support him. In every department care was taken to have competent artists, and for a time the speculation promised well, but resulted in bankruptcy. Jullien, with a number of his principal performers, went to New York, and was engaged by Mr. Barnum, who is now again with us at Olympia. Mr. Barnum with his accustomed energy so well managed the promenade concerts that more than forty thousand persons

attended one of them, and Jullien was extremely popular. Jullien's white waistcoat and black locks, and his fantastic method of conducting the orchestra, amused the Americans. He was again in London in 1851 at the Surrey Gardens, but that enterprise did not turn out well, and then the popular conductor and his concerts were taken to the Royal Italian Opera, where, owing to the fire in 1853, he again lost heavily. In 1857 and 1858 he was giving concerts at Her Majesty's, and afterwards at the Lyceum. (Quitting London for a time, he was again heard of in Paris, but this time as the inmate of the debtors' prison at Clichy; obtaining his release, he made an effort to revive his promenade concerts in Paris, but his mental powers gave way, and in a fit of insanity he stabbed himself so severely that he died from the effects of these self-inflicted wounds on March 14th, 1860, ending a strange career of alternate excitement and anxiety at fifty years of age.)

Since Jullien's day promenade concerts have taken a soberer turn. The conductor of such a performance now would not think it necessary to play any fantastic tricks, to dress in a peculiar manner, or to appear like a marionette in the orchestra. Thanks to the better understanding of music, fine works can be heard at these concerts, and, as a rule, justice is done to them. Some of the more delicate shades of expression, and something of the poetical feeling of many masterpieces, must be partially lost when the work is heard amidst the shuffling of many feet, and the buzz of murmured conversation. Still it is remarkable, even with all these disadvantages, how attentively people listen to a noble overture or symphony, and it must be remembered that without the promenade concerts audiences would have but little chance of hearing good orchestral music in London. The expense of providing a full orchestra, and a building where it can be heard with effect, renders it necessary that a large audience should be secured or the concert never pays. Another plea to be used in favour of the promenade concert is its cheapness. For a shilling lovers of music can listen to music which a few years ago could not be heard at concerts where a guinea was charged for admission. There are certain commonplace and vulgar features connected with these entertainments which could well be spared, and the eternal rushing to and fro is very distracting to those who wish to consider the higher qualities of the music. Still, with all defects allowed, I must speak of the promenade concerts with favour as being one of the forms in which good music can be brought within the range of the masses to aid in the work of refinement and culture.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

THE second Gewandhaus concert began with the "Tragic Overture" of Brahms, which was coldly received. This is somewhat remarkable, considering the large number of Brahms-worshippers in Leipzig. Perhaps some explanation may be found in the fact that the overture has more of pathos than of tragedy, and is uniformly sombre throughout. In spite of its seriousness of intention and perfection of form, the work, when weighed in the balance, is found wanting in supremely tragic thoughts, and in those touches of a lighter mood which are always to be found in the most serious works of the great masters. On the other hand, Berlioz's "Sylphen-Tanz," a work poor in invention and full of obsolete melodic phrases, highly pleased the audience, and had to be repeated. So fond are the public of "muted strings" and harp "harmonics."

The third orchestral item at this concert was the famous "Eroica" symphony of Beethoven. Concerning this work and its execution by the Gewandhaus orchestra it is needless to speak. Herr Isayé, of Brussels, was the soloist at this concert. He played with perfect technique and much feeling the Concerto in A minor by Vioti. He indulged in a little too much sentiment, slackening the tempo unduly, and introducing a far too lengthy cadenza of his own composition. His other solos, two *études* by Paganini, and an *air et gavotte* by Vieuxtemps, were admirably given. Herr Isayé, whose merits are well appreciated here, was most enthusiastically applauded after each of his performances.

We will now say a word of the third Gewandhaus concert, at which Raff's "Lenore" symphony was the *pièce de résistance*. Raff, who was much over-estimated in his lifetime, is now in danger of being forgotten, or at all events greatly neglected. This is not right, and the Gewandhaus authorities deserve a word of thanks for reviving the "Lenore" symphony, the first movement of which is perhaps the best thing Raff ever wrote. After the first movement the interest begins to decline. The slow movement strikes one as shallow, the brilliant march which forms the third movement is decidedly trivial in its first theme, though somewhat redeemed afterwards by a Mendelssohnian episode in the minor mode. The trotting and neighing of horses sought to be depicted in the last movement, though somewhat realistic, is hardly beautiful, and in art everything should be beautiful even though it make one shudder with horror or other violent emotion. Think of the prison scene in *Fidelio*, of the *entracte* of *Medea* by Cherubini, and Mendelssohn's *Ruy Blas* overture, and you will feel the truth of these remarks.

At the 4th subscription concert we were afforded the somewhat doubtful pleasure of hearing Herr L. Ravelli, who styles himself a member of the Royal Italian Opera, Covent Garden, London. Some splendid "top" notes, and a certain amount of dramatic expression hardly compensate for his intolerably false intonation—"flat," over and over again—his want of rhythmical feeling and very imperfect "colorature." But the public applauded him lustily for his performance of the great air by Méhul, and he was encored for Gounod's "Ave Maria."

Herr Alwin Schröder, our well-known 'cello player, was the other soloist. He selected a very poor concerto by Lalo, and three very pleasing pieces (Romance, Serenade, and Scherzo) by Hans Sitt. Herr Schröder's tone is fine, and technique excellent; but we are sorry to notice that he still clings to the habit of *tempo rubato*. Beethoven's 8th symphony and Cherubini's *Lodoiska* overture were also in the programme.

At the 5th concert two orchestral works by living composers came to a hearing: Brahms's E minor symphony and Gade's "Nordische Seefahrt," the latter a novelty. Gade's overture is a thoroughly poetical and charming piece of writing in the lighter style. It was well received by the audience, whereas the symphony of Brahms does not seem to make much progress in public favour. The execution of both works was so good that we feel sure the composers would have been pleased with it. At this concert two famous ladies appeared as soloists, Frau Joachim and Frau Mary Krebs. The latter played Schumann's Pianoforte Concerto with much technical skill, but spoilt the work by the numerous unjustifiable additions she made to it, altogether out of keeping with the composer's ideas. On the other hand, her execution of Beethoven's little-known and not very striking Polonaise, Op. 89, was faultless, and the same may be said for her playing of a *Tambourin* by Rameau. The loud applause which greeted her performance of

these pieces was in every way deserved. Frau Joachim was not quite at her best in her first songs. She afterwards seemed to quite master her seeming indispotion, and sang quite perfectly "Feldensamkeit" (Brahms) and "Die Soldatenbraut" (Schumann). In Schubert's "Wohnmuth," Mendelssohn's "Gruss," and Schumann's "Sonntags am Rhein," Frau Joachim made a very pleasing impression.

There was a good attendance at the second Chamber Music *soirée*, given by Messrs. Brodsky, Becker, Novarek, and Klengel, on the 2nd of November, in the smaller room of the Gewandhaus. Mozart's quartet in C (the one with the famous introduction), and Beethoven's Op. 59, No. 1, were well played at this concert. Between these two quartets Miss Fanny Davies played Brahms's pianoforte quintet in G minor in conjunction with the above-named artists. Her playing was remarkably good, and she was several times recalled.

Of smaller concerts we may mention one organised by a *débutante* Fräulein Anny Horowitz, a native of Leipzig. This lady has been well schooled, but the quality of her voice is not pleasing. On the other hand her performance is thoroughly straightforward and free from affectation. She sang the air of "Penelope" (Bruch), and songs by Schumann, Eckert, Schubert, Wagner, &c. Her performances were kindly received. Herr Grünfeld, a violinist from Berlin, was much applauded for his playing of works in the smaller genre by Popper, G. Marie, Moszkowski, &c. But Herr von Bose, a pianist, took the lion's share of applause by his splendid playing of the Fantasia and Fugue in G minor (Bach—Liszt), a Minuet by Paderewski, and two pieces by Reinecke—"Schöne Maiennacht" (from the cycle "Von der Wiege bis zum Grabe"), and the "Ballade" in A flat.

A clever pianist, Herr A. Eibenschütz, recently gave a Recital here, at which he performed a large selection from the classical masters, Mozart, Beethoven, and Weber, in a highly praiseworthy manner.

## MUSIC IN VIENNA.

A LIVELIER contrast to the last novelty: *Der Vasall von Sziget*, with its ghastly libretto and its sensuous music by A. Smareglia, could not have been presented, at the Imperial Opera, than by the graceful genius of A. Lortzing, as exemplified in his *Die beiden Schützen*, which, in addition to fluent tunelessness, exhibits the composer's constructive mastery in the charming ensemble piece, a rare quality in a first attempt in operatic writing. The success achieved was, however, no doubt largely due also to the excellent representation throughout, under the *bâton* of J. N. Fuchs, with Fräulein Renard, Forster, and Ida Haier, and Herren Horwitz, Schröder, Reichenberg, Stoll, &c., as exponents of the chief characters, our comic opera being indeed, at present, without a rival in Germany. Whether, however, *Die beiden Schützen* will "hit the bull's eye" as a permanent draw, like the same composer's still more effective, *Der Wildschütz*, brought out some time ago, the future must show.

An innovation—namely, the appearance of Kienzi in the 3rd act on foot—has been found necessary, owing to the pranks of his steed, which had, under the surprising strains of Wagner's music, become so much alive to the dramatic situation as to endanger the lives and limbs of the gentlemen of the orchestra at the preceding performance.

The baritone Joseph Ritter has been engaged for three years.

The truism, that nobody is a prophet in his own



country, has just been realised by the Polish pianist-composer, Paderewski, who, almost unnoticed on his visit to Lemberg about two years ago, met on his recent return to the Austro-Polish capital with a series of triumphs greatly due to those high artistic qualities which had secured his fame in the musical centres of Germany, France, &c. His next tour will include Hamburg, the Rhine, Bucharest (by invitation of the Queen of Roumania), and probably Spain.

A Mr. Barclay Squire has discovered in a convent at Trent (Trento, Austrian Tyrol) a number of three-part masses by the English composer, John Dunstable, who died in 1453, known as the author of a treatise on counterpoint, and of some short instrumental pieces. The above "find" cannot fail to prove valuable, at least, in historic interest.

The pianoforte virtuoso, Eugen d'Albert, has purchased a new residence at Meran, in the Tyrol, having sold his fine villa on the Goldberg at Eisenach.

The impossible libretto to Schubert's opera, *Fierrabras*, has been replaced by another from the pen of Dr. O. Neitzel, at Cologne, who has also written some recitatives to supersede the spoken text.

The "Beethoven" Prize of 1,000 florins offered by the "Gesellschaft der Musikfreunde," to be allotted in December next, has brought forth 22 works, including 1 opera, 1 vocal mass, 1 Psalm, 1 male chorus with orchestra, 6 symphonies, 1 suite, 2 overtures, 2 "tone-pictures," 1 clarinet concerto, 2 quartets, 2 quintets, 1 septet, and 1 Pianoforte sonata. Amongst the judges are Joseph Hellmesberger, Hans Richter, Brahms, Kremsner, Krenn, Weinwurm, &c.

The "Orchester-Verein" (amateur section of the above great institution) announces its 31st annual season under the artistic direction of Dr. Ludwig Rottenberg.

The Philharmonic Society (conductor Hans Richter) announce meantime the performance of the following new or less familiar works: J. S. Bach's concerto for flute, violin, and piano, with orchestral accompaniment; three movements from Berlioz's *Roméo et Juliette*; Brahms' Symphony No. 1 and "Akademische Festouvertüre;" Cornelius's overture "Der Barbier von Bagdad;" Dvůřák's Rhapsodie No. 3; Robert Fuchs' "Serenade" for strings, No. 2; Goldmark's "Frühlingsoverture" (new); Liszt's "Dante" Symphony; Mozart's "Notturno" for four orchestras; Smetana's symphonic poem, "Mein Vaterland" (II. "Vltava.")

In conclusion, I beg to call the attention of the benevolent to a subscription which has been opened on behalf of the aged and infirm widow of the composer, J. C. Kessler, whose masterly pianoforte studies, dedicated to his friend, J. N. Hummel, were, amongst others, esteemed by Franz Liszt as a "vade mecum" of every pianist. He was also an intimate friend of Chopin, whose beautiful Preludes, Op. 28, are inscribed to him. His goodness of heart having exceeded his worldly discretion, he left, on his death in 1872, not much beyond his fame and his musical works. Contributions are received by Professor Anton Döör, 1, Sonnenfelsgasse, and many other well-known artists and professors of music of this city.

#### OUR MUSIC PAGES.

THIS month brings the readers of Our Music Pages three of the most charming (Nos. 7, 9, and 11) of E. Pauer's charming twenty easy characteristic pieces, *Musical Sketches*. To how really characteristic these compositions are, the present three bear witness in a very telling manner. They are so vocally melodious and so speaking

in their expressiveness that we might appropriately call them Songs without Words. The exquisitely beautiful Romanza is our favourite; in it everything is so refined, so tender, so insinuating. All this, however, does not make us deaf to the beauty of the simple, manly devotional feeling that breathes from the "Warrior's Prayer," or to the by no means inferior, but perhaps superior, beauty of the graceful rocking and winding of the sweet, serene Swing Song.

#### Reviews.

*Slumberetta*, a musical charade for treble or mixed voices, with pianoforte accompaniment. The words by HAROLD WYNN, the music by LOUIS DIEHL. (Edition No. 9,063; net, 2s. 6d.) London: Augener & Co.

THIS is a work in season and for the season. First of all let us say that Mr. Diehl's music is really pretty, full of bright melody and light rhythm. It consists of songs, a duet, a trio, a quartet, choruses, and instrumental introductions and accompaniments to dialogues. There are three scenes, the last of which concludes with a spoken epilogue. The first scene introduces Flitchatwitch, an old woman, and her grandchildren Crickywickie and Dollawolla (girls), and Ragueypoguy and Impeywinpey (boys), and, further, the Princess Slumberetta, her governess Mogathy, and the two fairies Woodbine and Bluebell. The second scene makes us acquainted with Flustero King of Dreamy Land, Meriman the chamberlain, Caterun the steward, Dandino the King's page, Prettilad the Queen's page, Clatterine the Queen, Poppetina a maid of honour, two lords-in-waiting, and two ladies-in-waiting. In the third scene our circle of acquaintances is widened by the introduction of Rousar Prince of Lively Island. From what has been said, the readers will gather that the present charade has some connection with a certain story cycled "The Sleeping Beauty," and, further, that poet and musician have furnished a work which bids fair to amuse those who perform it, and those for whom it is performed.

*Toy-Symphony* for pianoforte (violin and violoncello *ad libitum*), Cuckoo, Quail, Nightingale, Trumpet, Triangle, and Drum. Composed by CORNELIUS GURLITT. (Edition No. 7,108; net, 2s. 6d.) London: Augener & Co.

ANOTHER work which cannot be otherwise than welcome at the approach of the festive season is Cornelius Gurlitt's *Kinder-Symphony* (literally, Children's Symphony), Op. 169. It is full of life, fun, and jollity, but at the same time good music. First we have an *Allegro con fuoco*, (C major), next a *Scherzo* (*Poco vivace*, 3, A minor), and lastly a *Rondo Burlesco* (*Allegro non troppo*, 3, C major). The Cuckoo, Quail, Nightingale, Trumpet, Triangle, and Drum parts do not make heavy demands on the executive powers of the performers on the interesting instruments in question; only one qualification is indispensable, the capability to count and keep time. The really musical part of the composition lies in the hands of the pianist (and in those of the violinist and violoncellist, if there are such); but, although of course more exacting, it is by no means difficult. We recommend this amiable, humorous, and musically composition to all lovers of innocent gaiety and good music. In conclusion we may perhaps be allowed to propose a vote of

thanks to Herr Gurlitt, who, on this occasion, has shown himself in very truth a benefactor of dull and heavy-laden humanity.

"*Rêve de Bonheur*," "*Prêtre*," et "*Bonheur assez*," pour piano. Par ÉDOUARD POTJES. London: Augener & Co.

THE three pieces before us possess that pleasing drawing-room elegance which distinguish all Potjes' compositions. But of course this quality does not manifest itself always in the same manner and, so to speak, under the same light. In the *Rêve de Bonheur*, for instance, it manifests itself in a tender, sentimental, nocturne-like effusion; in the *Prêtre* in a devotional, but somewhat superficial devotional strain; and in the *Bonheur accompli* (for that is the title within the cover) in a brilliant waltz.

*Valse caprice* pour piano. Op. 287. Par FR. KIRCHNER. London: Augener & Co.

FR. KIRCHNER'S Op. 287 has the usual ease, and more than the usual grace of his facile pen. In fact, the *Valse caprice* is one of the best of those of his pieces with which we have become acquainted. Players and hearers will find plenty of fancy and spirit in it.

*Progressive Sonatinas* for pianoforte. Arranged and fingered by CORNELIUS GURLITT (Nos. 11 to 17). London: Augener & Co.

WE have already more than once spoken of these and similar series of Gurlitt's most judicious, useful, pretty, and encouraging arrangements. The object of these arrangements is to make the simple and easy still more simple and easy. To-day we have before us of the series "leading from the easiest up to the difficulty of Clementi's first sonatina in C major;" sonatinas by J. Schmitt (in G major), C. Gurlitt (in C major), J. Wannhall (in B flat major), and A. André (in A minor); and of the series "leading from Clementi's first sonatina in C major, up to the difficulty of Beethoven's sonatina, Op. 49, No. 2, in G minor," sonatinas by Louis Berger (in A major) and J. Schmitt (in G major)—one and all masterpieces of composition for the young.

*Six Songs without words* for the pianoforte. By OSCAR WAGNER. London: Augener & Co.

THE first three (Book I.) of these *Liedchen ohne Worte* (Little Songs without words) we reviewed last month, and of the second book we may say that it is superior rather than inferior to the first book. In fact, the six pieces form a climax, and this is especially the case with Nos. 4, 5, and 6—the joyous, playful *Frühlingslied* (Spring Song), the simple, tuneful *Im Volkston* (Popular Air), and the most interesting of all, the expressive *Empfindung* (Affection). But there is an increase in difficulty as well as in interest, although even the most difficult is still very easy.

*Twelve Rondinos* for pianoforte duet. Arranged and fingered by CORNELIUS GURLITT (Nos. 5 to 9). London: Augener & Co.

EVERY word we have written in the above review on Gurlitt's *Progressive Sonatinas* holds good of these duet Rondinos, of which A. Diabelli's in G major and C. Reinecke's in D major lead up to the difficulty of Clementi's first sonatina in C major; and F. Kuhlau's in D minor, Haydn's in F major, and C. M. von Weber's in C major,

up to the difficulty of Beethoven's sonatina, Op. 49, No. 2. In short, this is children's music of the right sort, technically as well as musically.

*Six Petits Morceaux* pour piano, à six mains (Nos. 3 and 4). Arrangés par CORNELIUS GURLITT. London: Augener & Co.

WE have much pleasure in signalling the appearance of two new six-handers (Nos. 3 and 4) of the *Six Petits Morceaux*; they are exceedingly pretty pieces, both Léonard Gautier's piquant Intermezzo, entitled *Le Secret*, and C. M. von Weber's graceful Mazurka. The music is easy; especially the players of the second and third parts can face their tasks with equanimity.

*Classische Violin Musik*: Two Sonatas for violin, with pianoforte accompaniment. By GIUSEPPE TARTINI. Edited by GUSTAV JENSEN. (Edition No. 7,407; net, 1s. 6d.) London: Augener & Co.

AFTER Corelli and before Viotti, the most imposing figure among the violinists of the 18th century is Tartini. His compositions occupy, as regards form and contents, a similar intermediate position between those of the two other masters just named, as he himself occupies as regards time between these representative violinists, with a leaning, however, closer to Corelli than to Viotti. Tartini's thoughts are noble, and for the most part more fully developed than those of his predecessors. The two sonatas before us are Nos. 4 and 10 from Op. 1; but, to avoid misunderstanding, we add that the composer published twelve concertos as Op. 1. Each of the two sonatas consists of three movements: the first, in G major, of a *Grave* (C), a fugal *Allegro* (C), and a gay *Allegro assai* (♩); the second, in B flat major, of an impressive *Adagio* (C), a spirited *Presto* (♩), and a merry *Allegro* (♩). Herr Jensen has, with his usual ability, constructed interesting accompaniments from the figured bass.

*Adagio* for violin. By PIETRO NARDINI. Edited by GUSTAV JENSEN. (Edition No. 7,072; net, 2s.) London: Augener & Co.

HERR JENSEN has most successfully accomplished his task of evolving a suitable accompaniment from the original figured bass, and scoring it for a small band (two flutes, two bassoons, two violas, two violoncellos, and double-bass). The constitution of the band is as happy as the way in which it is employed. The task was not an unworthy one, for the favourite pupil of Tartini knew how to write *Adagios*. We hear in them an echo—at any rate the reader may hear one in the present *Adagio*—of Nardini's playing. "Nardini, Tartini's greatest pupil," writes his contemporary Schubert, "was a violinist of love, brought up in the lap of the Graces. The tenderness of his rendering is indescribable: every comma seems to be a declaration of love. He was in the highest degree successful in the expression of the affecting." Herr Jensen gives two versions of the violin part, the simple original one and the embroidered one of a later French edition. The juxtaposition is interesting. The *Adagio* has also been published for violin and pianoforte in the "Classische Violin Musik," by G. Jensen (No. 7,403).

*Technics of the Bow*. By AUG. CASORTI. London: Augener & Co.

"My aim in publishing this work," says the author in the preface, "is to call the attention of young violinists to the

## E. PAUER'S MUSICAL SKETCHES.

(Augener's Edition N<sup>o</sup> 8314.)N<sup>o</sup> 9. THE WARRIOR'S PRAYER.

Maestoso. (♩ = 132.)

PIANO.

*f* *dolce*

*cresc.* *sf* *assiem.*

*sf* *dim.* *dolce*

*f* *f* *f* *f* *f* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

## Nº 7. ROMANZA.

Andante. (♩ = 108.)

*p molto* *ligato*

*cresc.* *dim.* *cresc.*

*più* *cresc.* *f*



## No 11. SWING-SONG.

Allegretto semplice. (♩ = 80.)

*p* *dolce*

*mf* *dim.* *cresc.* *dim.* *cresc.*

*mf* *rit.* *p*

*cresc.* *f* *p*

importance of the study of the bow, the suppleness of the wrist, and, above all, of the flexibility of the finger-joints of the right hand." Signor Casorti has fulfilled his finger-imposed task in a thorough manner. The matters he deals with in verbal description and musical illustration are:—On the bow, observations on the position of the left hand, legato stroke near the nut and near the head of the bow, hammered stroke near the nut and near the head of the bow, rapid stroke with the full bow, mixed bowings, detached stroke near the nut of the bow, detached stroke without accent, detached stroke with double stops, a singing stroke, detached stroke of the fore-arm, undulating stroke (*i.e.*, with change of string), combined strokes, sparing the bow, springing stroke, springing stroke on three strings, the thrown bow, staccato, the sustained tone, sustained tone with finger exercises, and melody in sustained tones. We have no doubt that Signor Casorti is right when he says, "My experience gives me assurance that those who diligently observe my directions will attain a sympathetic tone, and an elastic and elegant bowing."

*Croquis Musicaux.* Six Morceaux pour violon et piano.

Par JOSEPH L. ROECKEL. London: Augener & Co. THESE four numbers complete the suite of pieces of which we have already noticed the first two. No. 3, *Simple Mélodie*, although not a melody, is certainly simple and melodious, and the melodic stream flows prettily through an *Andante* (C, G major), an *Allegro pastorale* ( $\frac{3}{4}$ , C major), and a return of the first *Andante*. No. 4, *Thème dansant (Andante espressivo)*,  $\frac{3}{4}$ , G major, has the right Mazurka rhythm, at least in the opening and closing sections, the intermediate *Un poco più mosso* brings other matter. No. 5, *Dans la Barque*, is rocking and dreamy in the first and last sections (*l'impo di Barcarola*), and sportive in the second (*Allegro con spirito*). No. 6, *Sous la Lune*, consists, leaving out of account four concluding *Adagio* bars, of a playful *Allegro mosso*, relieved in the middle by a song-like *Andantino*. These charming pieces lie well for hand and bow, and are effective without being in the least difficult.

*Cavatine* pour violoncello et piano. Par J. HOLLMAN.

(Edition No. 7,694; net, 1s.) London: Augener & Co. THE music of Mr. Hollman's *Cavatine* corresponds to its title; it is all through genuinely vocal. For violoncellists this piece offers an excellent opportunity for the effective display of the *cantabile* capabilities of their instrument. In the accompaniment we met with strange harmonic combinations and progressions.

*Two Songs* with pianoforte accompaniment. By ERIK MEYER HELMUND. London: Augener & Co.

FRESH and thoroughly melodious songs of a popular cast, but without triteness, which will find many admirers. The words are given in English, German, and French. The edition before us is for alto or baritone, but there is also one for soprano or tenor.

*Six Two-part Songs* (solo and chorus) for female voices, with pianoforte accompaniment. By H. HEALE. (Edition No. 4,009, d, e, f; each, net, 4d.)

*Six Two-part Songs* for female voices with pianoforte. By JOHN ACTON. (Edition No. 4,061, f; each, net, 3d.) London: Augener & Co.

THE two-part songs of the first-named composer, four in number, are settings of *Birds of Passage* ("Black shadows

fall"), by Longfellow; *Evening* ("The sun is set"); and *Echoes* ("Echoes we, we cannot stay"), by Shelley; and *The Storm* ("The storm-wrack thro' heavens fly"), by Edward Oxenford, and very acceptable contributions to the repertory for female voices. Of Mr. John Acton's two contributions, the one is joyful and sparkling ("O Swallow, Stay"), and the other sweetly melancholy ("The Night is Nigh").

"*Hunters' Parting*," Part-song for Four Male Voices. By F. MENDELSSOHN. (Edition No. 4,873; net, 3d.) London: Augener & Co.

MENDELSSOHN'S *Hunters' Parting* is one of the happiest achievements in the department of part-songs for male voices, and one that has attained the greatest possible popularity. From whatever point of view we may look at it, we must pronounce it a miniature *chef-d'œuvre*.

"*My Love is like a Lily*," a Part-song for Five Voices. By PERCY GODFREY. (Edition No. 14,027; net, 4d.) London: Augener & Co.

THE modern compositions for five mixed voices (soprano, alto, tenor, and two basses) are few, and Mr. Percy Godfrey's has therefore a good chance of success, and not for this reason alone, but also on account of its cheerfulness and easy tunefulness.

*Twenty-three Kyries*, or Responses to the Commandments, together with Two Sanctuses and a Motet, by various composers. Edited by ROBERT BROWN-BORTHWICK. London: Novello, Ewer, & Co.

WITH the exception of the first ten numbers, eight Kyries and two Sanctuses, the compositions (fifteen Kyries and a Motet) contained in the nicely got-up and handy little volume, are from the pen of the editor, who cuts by no means a bad figure beside his fellow-composers—Sir George Elvey, John C. Ward, G. B. Thackway, John Naylor, Joseph J. Harris, J. Baptiste Calkin, and E. A. Sydenham. The Kyries are treated variously, as song and as chant, in parts and in unison.

*Katechismus der Musik-Aesthetik.* Von HERMANN RITTER. Würzburg: Georg Hertz.

THE author informs us in a short preface that "this catechism owes its origin to the necessity in which I found myself as teacher of the aesthetics of music at the music school of Würzburg, to ask my pupils at examination questions with regard to the most important data of this science." He divides his *opusculum* into four parts: (1) Propædæutics of the aesthetics of music; (2) The material of music; (3) Of the formal in music; (4) Of the aesthetics of music generally. And to this he adds yet a list of select works on the aesthetics of music. In as far as the author treats of aesthetics, he remains on the superficies of the subject; as for the rest, it has either nothing to do with aesthetics, or its aesthetic connection is not shown. But in spite of this drawback, and although the inquirer is often put off with a phrase instead of an explanation, and the obscure is not unfrequently defined by the more obscure, the little book is not without merit. If Herr Ritter is not a philosopher, he is a musician, and a good one too, we believe. Moreover, the subject cannot be adequately treated in the form of a catechism. Let us conclude with two definitions. "What is joy? Joy is the expression of the further enjoyment of life." "What is pain? Pain is the expression of the impeded enjoyment of life."

**Concordia.** Eine Auswahl von Ouverturen und Tänzen, arrangirt als Trios für Violine, Flöte, und Piano. Thirteen numbers. London: Schott & Co.

THIS is a collection of overtures by Mozart, Auber, Rossini, and Boieldieu, and of dances by Lanner, and Strauss for flute, violin, and pianoforte. They are intended for amateur circles, and have been well arranged by Herr J. F. Borschitzky, a London professor of over forty years' standing.

## Concerts.

By J. B. K.

### CRYSTAL PALACE SATURDAY CONCERTS.

THE novelty brought out at the second concert of the season was a Symphony in *flat*, Op. 60, by Dr. Bernhard Scholtz, successor to Joachim Raff as Principal of the Frankfort Conservatorium, founded by the generosity of the late Dr. Hoch. Bernhard Scholtz may be known by a quintet and a couple of interesting violoncello sonatas in this country. In Germany his fame as a composer rests chiefly upon his music to Schiller's *Lied von der Glocke*, but he never wrote the successful opera *Der Trompeter von Sakkingen*, as stated in a weekly journal. The symphony is skillfully written and finely scored—somewhat common qualities now-a-days—but deficient in inspiration—another not very uncommon attribute of modern composition—the frankest and freshest movement being the scherzo, strongly reminiscent, in its opening portion, of Mendelssohn's "I'm a Roamer," and provided with a really charming trio, with a restless, quaintly effective quaver (staccato) accompaniment. But on the whole, the composer himself, who modestly nicknamed it his "Doctor's Symphony" (being composed in 1883-4 in acknowledgment of the degree of Doctor of Philosophy conferred upon him by the University of Breslau), seemed undoubtedly nearer the mark than those who anticipate increased pleasure on each successive repetition.

The other strictly orchestral numbers were Beethoven's wonderful *Coriolan*, and Mendelssohn's charmingly picturesque "Calm Sea and Prosperous Voyage" Overture, the execution of the whole of the music under Herr August Manns's *bâton* being—barring a slip in some of the 'celli, who played *G* to the correct *A* flat of the others in the closing phrase of Beethoven's piece—of the usual excellent Crystal Palace standard.

The Spanish Court pianist, Señor J. Albeniz, who has so rapidly come to the front amongst us, detailed the beauties of R. Schumann's magnificent Concerto in A minor with remarkable clearness and *finesse*, his fine touch (materially assisted by a splendid "Steinway") being especially conspicuous in the noble *cadenza*: only here and there a trifle more emphasis in the cantabile phrases, and strictness, instead of hastening, of time in the *senquavers* in the lovely "Andantino grazioso," might have been desirable. The accomplished *virtuoso* made his usual mark with three of his own pianoforte solo pieces, "Sevillana," "Cottillon Valse," and "Impromptu," which, excellent as *salon* pieces, yet bear the *cachet* of the genuine artist.

Mlle. Elvira Gambogi was the vocalist.  
Herr August Manns's well-known regard for native talent was evidenced by the introduction at the third concert of a Concert Overture, "Robert Bruce," by a little-known composer, F. J. Simpson, who received his musical education chiefly in Germany. That a piece written by a Scotchman, with Scotch Home Rule on the *tapis*, and bearing the above title, should be tinged with *couleur locale*, follows as a matter of course. Indeed, it utilises the national tune, "Hey tuttie tuttie," known also as "Hey now the day dawes," rendered famous by its connection with Robert Burns' "Scots wha hae," and illustrates the struggle and final triumph of the great patriot at Bannockburn with picturesque effect. Although performed only the day previous by Pablo Sarasate at St. James's Hall, the Viennese violinist, Hans Wessely (who had already made his "hit" at a Crystal Palace concert some time ago), achieved a genuine

success with his execution of Mendelssohn's Concerto, investing the finale with all the needful "go" without degenerating into the excessive speed and exaggerated *archet sauté* affected by the great Spanish virtuoso. The Symphony was one of the most melodious extant: No. 1, in *B* flat, by the "unmelodious" Robert Schumann (so considered at one time by the English press); and an ever-welcome selection (failing a performance of the opera) from Wagner's *Meistersinger* was given. Mrs. Hutchinson was as attractive as usual as the vocalist of the concert.

The fourth concert introduced for the first time a bright and brilliantly effective Orchestral Rhapsody on Norwegian themes by Ed. Lalo, offering a powerful contrast to the same composer's (appropriately) sombre *Roi d'Ys* Overture, brought out last spring. H. Götz's Symphony in *F*, one of the happiest symphonic inspirations of modern date, which bears the distinct impress of the composer of another masterpiece, his *Taming of a Shrew*, was also given. Likewise the spirited Overture to H. Berlioz's opera *Benvenuto Cellini*, which, hissed in 1838 in Paris and in 1843 (under M. Costa) in London, is now making a successful round of numerous German cities. When will Paris and London make the *amende honorable*? Frau Anna Falk-Mehlig gave a thoughtful reading of Beethoven's Pianoforte Concerto in *E* flat, No. 5, and a magnificent execution of Liszt's pleasing *Campanella*; and Madame Nordica sang an old-fashioned air from H. Marschner's *Hans Heiling*, and the florid "Ballata" from Gomez's *Guarany*, in both of which the charming prima-donna's voice and style called for warmer admiration than the character of the music. Distinct recognition is due to Madame Nordica's excellent German pronunciation in the first and to Mr. Alfred J. Eyre's excellent pianoforte accompaniment in the second-named piece.

The fifth concert was devoted to a performance of Mendelssohn's comparatively neglected Oratorio, *St. Paul*, with Meses. Anna Williams and Marian Mackenzie, and MM. Edward Lloyd, Breton, Robert Grice, and Henry Bailey, as solo vocalists.

### ROYAL COLLEGE OF MUSIC.

THE first orchestral concert of the season, given as usual at Alexandra House, under the conductorship of Professor Henry Holmes, was as ambitious as it was well executed by the band of male and female students with a sprinkling of professors amongst the double-basses and wind. It started with Mendelssohn's characteristic "Hebrides" Overture, which was rendered with remarkable purity of tone and adequate light and shade, the fine *crescendo* and *decrescendo* being especially noticeable.

J. S. Bach's Orchestral Suite in *C*—not one of his great works, and which gives the oboes and bassoons, as usual, plenty to do—was, be it said with due admiration for the great Saxon master's sublime genius, agreeably relieved by the modern accents of the "Introduction et Rondo Capriccioso" by Saint-Saëns, whom, by the way, those sufficiently acquainted with his orchestral and chamber music will, contrary to the recent dictum of a weekly contemporary, probably consider not only as a "fertile," but also as a "gifted," and indeed one of the most gifted of living composers.

Although not quite up to Sarasate's on the following evening, the performance of this piece by Cécile Elieson was excellent in point of tone and technique, and would have been still better with a little more piquancy and *verve*.

The instrumental selection was completed by Brahms' first Symphony in *C* minor, labelled by Dr. Hans Richter significantly "the tenth," but which might certainly be more appropriately called the "Storm and Stress," as the forerunner of the far riper three works of the same kind. With the exception of the broad opening theme of the somewhat unduly spun-out Andante Sostenuto, and of the altogether charming Allegretto, conceived in Brahms' best manner, the Symphony lacks melodious inspiration, whilst the bright first subject of the final Allegro is so glaring a plagiarism from Beethoven's Choral Symphony, that it might aptly have been inscribed "Souvenir de Beethoven" in the score.

With regard to the vocal and, as usual, by far the weakest section of the concert, the expectations raised by the fine introduction to the duet "How Sweet the Moonlight," from Sir



Arthur Sullivan's *Kenilworth*, are not fulfilled by the commonplace and mixture of styles in what follows; and the singing of Susannah Pierce and Harry Beauchamp was destitute of charm. On the other hand, Ethel Webster, who gave "Deh! per questo istante," from Mozart's *Clemenza di Tito* (one of the great composer's weakest though latest works, written one year before his death in 1791), has an extensive, clear, and powerful if somewhat piercing mezzo-soprano, and a sympathetic presence, and should, after further study and with less nervousness, make a successful vocalist.

But why are the names of the respective teachers not given in the programme, as it is done at the Royal Academy Students' concerts?

#### PABLO SARASATE'S CONCERTS.

THE TWO Orchestral Concerts given by Pablo Sarasate in completion of the present scheme came off before such crowds as probably only one other living instrumentalist, Anton Rubinstein, could attract to St. James's Hall. Further panegyrics concerning the Spanish violinist's performances would be "thrashing empty straw." They included Mendelssohn's favourite Concerto, with a somewhat questionable rendering of the finale; Raff's fine Suite; Saint-Saëns's graceful Introduction and Rondo Capriccioso, and his adaptation for violin and orchestra of the Sarabande from J. S. Bach's third Suite Anglaise for Clavecin; the virtuoso's own highly effective "Muñeira" and "Carmen" Fantasias; and, last but not least, Dr. A. C. Mackenzie's "Pibroch," a kind of idealised Scotch bagpipe music, i.e., a Suite in several movements, in which a theme with variations is *de rigueur*; the most ancient Pibroch being attributed to the piper of Macdonald of Glenagarry, said to have composed and performed it during the burning of a church with its entire congregation in the year 1603, which does credit to his musical enthusiasm, if not to his feelings as a man. In the piece under notice the part of the pipes is given to the violin, and it is in three movements—a Rhapsody, a Caprice including the orthodox set of variations, upon the Scottish tune "Three Guid Fellows," and a Dance founded upon another national tune, interwoven, like the former, with an original melody. Although written with a perfect knowledge of the instrument by Dr. Mackenzie, himself an accomplished violinist (pupil of P. Santoni), the extreme difficulties will unfortunately render this characteristic piece (originally composed for and brought out by Sarasate at the recent Leeds Festival) only accessible to a few phenomenal performers, as for example Franz Ondricek, besides the Spanish virtuoso himself.

Returning to Saint-Saëns's arrangement of Bach's piece, a prominent contemporary, whilst admitting its "engaging and effective" character (surely a sufficient *raison d'être*!) yet takes the French composer to task for such "musical millinery," because he can produce good music of his own. But millinery is a very exquisite art, and have we not—to quote only a few composers not altogether deficient in original ideas—adaptations of no less than sixteen of Vivaldi's Violin Concertos by J. S. Bach himself, of Paganini's Caprices by Robert Schumann for the pianoforte, and of Schubert's Songs as choral and orchestral pieces by Johannes Brahms?

The orchestral selection provided by the conductor, Mr. W. G. Cousins, whose musical eclecticism and research are well known, was sure to include works of uncommon interest. Such were the beautiful Overture to Ed. Lalo's Parisian success, *Le Roi d'Ys*, which stimulates the desire to hear the entire work, and Liszt's "Hungaria," an admirable reflex of the warlike and semi-barbarous character of Hungarian nationality, whilst some excerpts from Wagner's music again presented the freshness and fascination of absolute novelty.

#### ADELINA PATTI'S FAREWELL CONCERTS.

MADAME ADELINA PATTI gave again three Farewell Concerts at the Royal Albert Hall, prior to her departure for the country of the "almighty dollar." It must be admitted that the poignancy of the regret called forth by such occasions is somewhat tempered by their frequent occurrence, as well as by the anticipation of the artist's speedy return from what is now

reduced to a six days' trip across the ocean, whilst the vista of some thirty performances at the rate of, it is said, about £1,000 each, may offer some consolation to the *diva* for her temporary withdrawal from her English worshippers.

Seeing that these Patti concerts resemble each other very much like two peas, as far as the prima donna's own share in them is concerned, it follows as a matter of course that the programmes included the familiar "Ah! non credea," from *La Sonnambula* (the opera in which little Amina made her debut at Covent Garden some twenty-eight years ago), Gounod's "Méditation" upon J. S. Bach's Prelude in C (by-the-way, one of the French composer's finest inspirations, engrafted upon the great Saxon's harmonic sequences), the Shallow Dance from *Dinorah*, &c., with the inevitable "Home, Sweet Home," amongst the numerous encores. Needless to add that the brilliancy of execution was as remarkable as ever, whilst the voice itself preserves—owing to the singer's perfect method—its pristine freshness to an absolutely marvellous degree.

It must be added that, so far from being "one part" performances, these concerts enjoy the co-operation of a crowd of distinguished artists. Madame Patti obviously knows no artistic jealousy, or she would not ask Mrs. Henschel to sing—herself a past mistress of the *châtaignier's* own *spécialité*, florid singing. Nothing could scarcely surpass the finish of the American soprano's delivery of the bravura air "Lusinghe più care," from Handel's *Alcinaide*. Other vocalists were Mlle. Douilly, a graceful young singer, who would have done still better by rendering Meyerbeer's "Nobles Seigneurs" without any superfluous "adornments," the Indian Miss Alice Gomes, Mesdames Patey and Antoinette Sterling, Mr. Edward Lloyd, and Herren Henschel and Max Herrlich, besides Frau Néruda (Lady Hallé), Frä. Marianne Eissler, and Monsieur Johannes Woll, violinists; Miss Kuhe, pianist; Frä. Clara Eissler, harpist; and Herr Louis Engel, harmonium. Herr W. Ganz, who also did excellent work as pianoforte accompanist, conducted the orchestra and confined himself—contrary to his wont, but perhaps wisely on such occasions—with the exception of Ambert's seldom-heard *Cortège* overture, to a selection of familiar pieces. At the last concert Herr Ganz ceded the *bâton*, owing to the sad loss of a daughter, to Signor Alberto Raudigger.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE 31st season of these classical entertainments was inaugurated with Dvůřák's Quartet, Op. 80, in F, which with the exception of the charming "Andante con moto," written in the Bohemian composer's national style, is a somewhat dry and artificial though most skillfully elaborated work, and contains some glaring reminiscences from Beethoven and Schumann. It had been previously introduced at Harvey Lohr's and Sir Charles Hallé's chamber concerts.

A very different work, instinct with inspiration from first to last, without a dull bar, is the same master's Pianoforte Quintet in A, Op. 81, which is fast becoming a general favourite. Anything more perfect than the execution of the two works by the composer's distinguished countrywoman, Frau Néruda (Lady Hallé) associated with MM. Ries, Straus, and Piatti, and in the Quintet, Sir Charles Hallé as pianist, could not well be conceived.

Another *chef-d'œuvre*, obviously rendered like Dvůřák's pieces, *en amore*, by the four named quartettists, was Cherubini's Quartet in F, No. 5 (posthumous), in which among the general beauty of the work (written at the age of 75), the majestic Introduction, the solemn Adagio (*religioso* in character), the quaintly original Trio, and the bustle of the splendidly worked-out Finale called again, as on its first production at Sir Charles Hallé's already mentioned concerts, for special admiration.

Another quasi-novelty was Brahms's third Violin Sonata in minor, Op. 108, performed by Frau Néruda and Sir Charles Hallé, originally brought out by Miss Fanny Davies and the above-named Herr Straus.

Absolutely new was an arrangement by Signor Piatti, played by himself, of a Largo and Allemanda from the "Lessons for the Viola d'Amore" by Ariosti, once a successful operatic composer in London, but eclipsed later on by Handel's overpowering

genius. The proceeds from these "Lessons" happily enabled the Italian *maestro* to retire not altogether destitute to the Continent.

Frau Néruda also gave some violin soli of a familiar—some what too familiar—kind, in her own unsurpassed style.

Besides Sir Charles Hallé (whose unusually vigorous rendering of Beethoven's great Variations in C minor, Op. 36, requires special notice) the pianists were Miss Agnes Zimmermann, who chose Schumann's enormously difficult "Toccata," and Frau Alma Haas, who brought out an Introduction and Fugue, Op. 37, by her brother, Alexis Hollander, which scarcely rises above an ordinary exercise in composition, with an excellent practice, however, for the fourth and fifth fingers in the right. How different (speaking of modern fugal works), full of thematic as well as structural interest, and seriously worth pianists' attention, are, *par exemple*, Joseph Rheinberger's "Toccata," Op. 12; "Praludium and Fugue," Op. 33; "6 Tonstücke in Fugenform," Op. 39; "Fugato," Op. 66 and 67, &c. Frau Haas also gave a somewhat tame reading of No. 1 from Brahms' "2 Klavierspielen," Op. 79, which often-heard work might advantageously give way now and then to the same master's strangely neglected, very charming, and far more grateful "Clavierstücke," Op. 76.

Mrs. Henschel, whose delivery of some of her husband's songs deserved even better recognition, the Misses Liza Lehmann, Lena Little, and Marguerite Hall, and Herr Max Heinrich, appeared as vocalists, and Miss Mary Carmichael and Herr Frantzen as accompanists. Want of space compels the adjournment of further notices to our next.

#### THE LONDON SYMPHONY CONCERTS.

which, contrary to current rumour, happily entered upon another (their 4th) season, started with what was obviously intended as a historic concert. For beginning with J. S. Bach's favourite orchestral Suite in D, it passed on to Haydn's fine Symphony in C (Breitkopf, XIII.), followed by Beethoven's grand *Egmont* Overture, and closing with Brahms' 1st Symphony in C minor, referred to in our notice of the last "Royal College" orchestral concert. With the exception of Bach's piece, which seemed partly to be "got through" at an exceptionally brisk speed, Herr Georg Henschel, the energetic founder and conductor of these concerts, presented an excellent reading of the works concerned. It was gratifying to find that the exclusion of instrumental as well as vocal soli, which we understand is to be a new feature in the present scheme, did not prevent a good attendance at the first concert (at St. James's Hall), which proved a popular as well as an artistic success.

#### ROYAL CHORAL SOCIETY.

THE "Royal Choral Society" (now amalgamated with "Novello's Oratorio" choir) introduced at the second concert of the season two important novelties, to wit: C. Villiers Stanford's "Voyage of Maeldune," and C. Hubert Parry's "Ode on St. Cecilia's Day." Both works having been commented upon on their first production at the recent Leeds Festival, it will suffice to state that the vocal soli were entrusted to the charming soprano Miss Macintyre, the favourite contralto Madame Bella Cole, the magnificent tenor Mr. Edward Lloyd, and the clever basso Mr. Brereton, with Mr. W. Hodge at the organ, and that the two composers relieved the regular chef, Mr. John Barnby, of his onerous task by conducting their own works respectively.

### Musical Notes.

THE director of the Opéra-Comique promises in his prospectus of the season 1889-1890 the following new works: Godard's *Dante et Béatrix*; André Messager's *La Bascoche*; Henri Maréchal's *Ping-Sin*; Emile Pessard's *Les Folies Amoureuses*; Louis Delyès's *Le Marchand de Venise*; and G. Pfeiffer's *Le Légataire Universel*. And he

adds that he is waiting only for a sign from Ambroise Thomas and Léo Delibes to mount the former's *Circé* and the latter's *Kassia*. Among the projected *reprises* are Gounod's *Mirreille*, Massenet's *Manon*, and Joncière's *Dimitri*. These are brave promises. But how will they be kept?

THE two-act libretto of Weckerlin's *Scyllien*, now in rehearsal at the Opéra-Comique, is an adaptation by M. Stop of Molière's one-act comedy.

A BILL for the reconstruction of the Opéra-Comique will shortly be laid before the Chamber, but little confidence is felt in its being favourably received. M. Paravey and his artists may, therefore, have still a long time to wait before they get into a house of their own.

THE close of the Exhibition has brought a shower of decorations, some drops of which have fallen on members of the musical fraternity. The composer Léo Delibes, the critic and librettist Philippe Gille, and the instrument-maker Eugène Gand, have received *croix d'officiers*; and the composer Benjamin Godard, the conductors Garcin and Vianesi, the critic Léon Kerst, the pianist Louis Diémer, the flutist Taiffanel, the violoncellist Delsart, and the harmonium-maker Mustel, have been nominated *chevaliers*.

IN accordance with the decision of the Paris tribunal before which was tried the libel case of the directors of the Opéra against the editor of the *Ménestrel*, the latter had to pay up to 4,000 francs for the insertion of the judgment in newspapers. The editor proposed to the directors to hand over the money to the Association des Artistes Musiciens instead of wasting it in advertising. But the directors would not hear of this. So the editor informed the society that notwithstanding the ungracious refusal of the directors, he would not let it go without the sum of money he destined for it. The directors, however, would not be beaten in generosity, and they forthwith announced in the papers that they would give 1,000 francs to each of the following four charitable institutions: to those of the Artistes Dramatiques, Artistes Musiciens, Artistes de l'Opéra, and Orphelinat des Arts.

HENRI LITOLFF is working at a new opera, which has for its subject Shakespeare's *King Lear* (the *Ménestrel* calls it "Le Roi Kean").

GEVAERT, the director of the Brussels Conservatoire, has opened the session with a discourse entitled "*Etude sur le chant liturgique de l'Eglise latine*," which is said to be a masterpiece and likely to make a sensation when published.

ANOTHER event has decidedly made a sensation at Brussels. This is M. Gilson's winning of the *Prix de Rome*, which we reported last month. Nobody knew anything about him. Unconnected with any school, he studied by himself, and then unexpectedly flashed upon the world with his cantata "Sinai." This work, which has now been heard, is Wagnerian in style, but not a mere imitation. The general cry at Brussels is: "Un compositeur nous est né."

BERLIN too has now got its promenade concerts. They are held in the Königsbau, and Johann Strauss is their chief attraction. Strauss's latest composition, "Kaiser Walzer" (Op. 437), bids fair to become as great a success as the "Blue Danube." The Germans think it rather strange to listen to music with their hats on and umbrellas in their hands. A concert of the Wagner Verein was especially notable for a performance of the overture to Wagner's early opera *Die Feen*, a composition which breathes the Weberian spirit. The second Philharmonic concert, under Bülow's direction, brought among other things Dvořák's second symphony (1 minor). The work and the composer, who was present, were warmly applauded. Stern's

Choral Society commemorated the day of Mendelssohn's death by the master's 114th Psalm and Brahms' "Deutsches Requiem." Sauret and Grünfeld had at the first of their chamber concerts the excellent pianist Dr. Jedliczka for their partner. The principal number in the programme was Tschakowsky's trio in A minor. The Joachim quartet and the Royal orchestra (symphony concerts) have likewise begun their usual winter course. On the 27th of October a monument was unveiled on the grave of Friedrich Kiel. The marble bust of the master which forms part of the monument, has been executed by Schaper, of Dresden.

A NEW opera by Abert, *Die Almohaden*, will be performed at Leipzig. The intendant of the Dresden Court Theatre has also the intention to bring it to a hearing.

It is a very gratifying fact that the Felix Mendelssohn Bartholdy German State Scholarship for composers, open to all; of whatever nationality, who have studied in Germany, has been awarded to an Englishman, Percy Sherwood, a distinguished pupil of the Dresden Conservatorium. The judges were Professors Joachim, Radecke, and Bargiel; the work judged, a Grand Requiem for solo voices, chorus, and orchestra.

A DR. EISENMANN has invented an electric piano. The mechanism is extremely simple; the sustained tone produced wonderful—in the high register somewhat like an ideal Eolian harp, in the middle register like a violin-cello, and in the bass like a powerful organ. This new invention may be added to our present pianos without interfering with the hammer-action.

IN consequence of a fire in the piano manufactory of Rud. Ibach Söhne at Schwelm, no fewer than 800 finished and half-finished instruments have been destroyed.

A PERFORMANCE of the *Tower of Babel* will form part of the Rubinstein jubilee festivities which begin on November 30th. The master's new opera *Gottschalk* will be produced on the 3rd of December.

RIMSKY-KORSAKOFF has finished an opera, entitled *Madra*.

THE opera *William Ratcliff*, which gained the Baruzzi prize, had a splendid success when, on the 7th November, it was for the first time performed at the Bologna Theatre. As the critics abuse the libretto, the success must be chiefly, if not solely, due to Emilio Pizzi's music.

FRANCO FACCIO, though much pressed, has declined the post of director of the Conservatorio di Parma, and Paolo Serrao, distinguished as a pianist and composer, has been appointed.

CESARE POLLINI has accepted the directorship of the Istituto Musicale di Padua.

THAT the Italians honour Verdi no less as a citizen than as a musician is shown by his election as a provincial councillor at Corte-Maggiore.

MEYERREER'S *Prophet* has been translated into Volapük, and performed in this language at Brisbane, Queensland. Such was its success that the first performance was followed by ten more. Who can any longer doubt the future of the universal language? The question in what language to sing is now solved. Composers will henceforth set to music none but universal words. Mme. Wagner will not be slow in recognising the situation, and ordering her late husband's works to be translated into Volapük. The task of composers then is this: to wed universal music to universal words.

MME. PAULINE VIARDOT has made her will, and in it she has bequeathed the original score of Mozart's *Don Giovanni*, which is in her possession, to the library of the Paris Conservatoire.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O., organist and choir-master of St. Cuthbert's Free Church,

Edinburgh, has had conferred upon him by the University of Oxford the degree of doctor in music. His exercise consisted in the composition of an oratorio, *Zion*, which was in the latter part of October publicly performed in the Sheldonian Theatre.

OLIVIER METRA, chiefly and most widely known as a composer of dance music, died at Paris on October 22nd; at the age of 59. Besides dances he wrote also music to a great number of operettas, ballets, and divertissements for the Folies-Bergères, and a few for other houses. He was successively conductor at the Bal Robert, Mabilly, Château-des-Fleurs, Athénée Musicale, Élysée Montmartre, Casino Cadet, Frascati, Folies-Bergères, and the Opéra balls. Some of his most famous waltzes are: "Le Tour du Monde," "Mélancolie," "La Vague," "Espérance," "Valse des Roses," &c.

AT Boston died, at the age of 37, the pianist Louis Maas, who before going to America in 1880, was an esteemed professor at the Leipzig Conservatorium. He was born at Wiesbaden, and passed his childhood in London.

A GERMAN translation by Dr. W. Langhans of Fr. Niecks's "Frederick Chopin, as a Man and Musician," is being published in parts by the Leipzig firm F. E. C. Leuckart.

A NEW musical paper, *Neue Wiener Musik-Zeitung*, with a supplement, *Blätter für Kirchenmusik* (leaves for church-music), has made a promising debut. The publisher of this paper, which appears three times a month, is Th. Rätig, Vienna; the London agents, Schott and Co.

THE Royal Music-director, Cornelius Gurliitt, celebrated, on the 1st of November, his twenty-five years' jubilee as organist of the principal church at Altona.

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"In this work Mr. Prout has endeavoured to explain the science of harmony as it is exemplified in the works of the great masters of the last two hundred years. He makes no references to the works of the composers who flourished before Handel and Bach, because with these masters modern harmony may be said to have begun; but of about 300 extracts Mr. Prout takes more than 250 from the works of deceased German composers. We meet with only six extracts from English composers, and with about a score only from living composers of other nationalities. But although loyalty to our own countrymen may suggest the desirability of more extensive reference to their works in a treatise intended primarily for English-speaking students, we are bound to admit that the best illustrative examples of what is desirable and what is permissible are to be found in the works of Bach, Handel, Beethoven, Mendelssohn, Schumann, and Mozart. Mr. Prout, in his preface, says that the theory he propounds is founded upon the dictum of Helmholtz, that the system of scales, modes, and harmonic tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetic principles, which have already changed, and will still further change with the progressive development of humanity. The acceptance of this dictum opens a new and wide field for investigation; and that the investigation may be productive of good must be acknowledged by every student of musical history and musical science; at the same time it may be used as an authority for ill-doing. The student will have to choose between the evil and the good, and it will be to him whether he makes a good or bad use of what Professor Helmholtz says about the changes of the æsthetic principles applying to music.

We have thus dealt with this question because doing so will in a measure enable our readers to gain an idea of the lines upon which Mr. Prout works. It only remains to say that the twenty-one chapters of his treatise are devoted to considerations of the harmonic series upon which musical science is founded, to the theories of tonality, chords, motion of parts, auxiliary notes, pedals, and other

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